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It should be clearly understood that BACONIANA *is a medium for the discussion of subjects connected with the Objects of the Society, but the Council does not necessarily endorse opinions expressed by contributors.*

EDITORIAL

OUR notes on Canonbury Tower appear to have aroused interest. They were compiled by Mr. Aspden who also made the charming little etching, which somehow gets away from the flatness of photographs and of some previous illustrations. Last summer the internal oaken framework of the building was found to be riddled with death-watch beetle, and the costly work of restoration was undertaken by the Marquis of Northampton's Trustees. This operation (which proceeded by line-and-level throughout the tower) was a minor "instauratio magna" which would have gladdened Bacon's heart; for, as he says, it is a *"reverend thing to see an ancient castle or building not in decay."*

With a gaping hole in the outside wall of his office for many months, our Secretary may be said to know the general structure of the Tower in an intimate manner. However, there is a point which could hardly be conveyed in his etching without detriment to its artistic quality, and that is the precise line of demarcation between the smaller Elizabethan bricks and those of a later period. The old bricks run to the roof level of the Tower-room, but the parapet bricks on the roof are of later date. An old illustration shows the parapet to have been at one time an iron railing, though probably this was not original. What is certain, however, is that there was always a Tower.

One of our members, in a letter printed in this issue, expresses doubts as to Mrs. Gallup's decipherment of the words "Canonbury Tower", pointing out that the place was originally known simply as "Canonbury", and implying that the addition of the word "tower" was an imaginative fraud on her part. We hold no special brief either for, or against the Cypher, but since there was always a tower (and the inscriptions in the tower-room bear this out) there seems to be no reason why Bacon should not have enciphered the words "Canonbury Tower" if he meant to indicate that particular part of the building.

In spite of large-scale dismantlement, no hidden documents have yet come to light. On the other hand Miss Pott confirms that when, many years ago, the panelling of the Spencer and Compton rooms was removed for treatment, she discovered one morning the remains of a large bonfire, in which one of the carpenters had been burning old papers which had come from behind the woodwork.

The inscriptions in the Tower-room are unusual. One of them, as already stated, is a list of the kings and queens of England from William the Conqueror to Charles the First, in contemporary script. The black lettering, in all probability, has been re-touched, but the choice of words, and the tense of the verbs go far to indicate the date. The inscription is continuous and can be roughly divided into hexameter lines by the small red vertical marks; it would then run as follows:

WILL. CON. WILL. RUFUS. HEN. STEPHANUS. HENQ.
SECUNDUS./
R.I. JOHN. HEN. TERT. ED. TRES: RI: SECUNDUS:
HEN. TRES. ED. BINI. RI. TERNUS, SEPTIMUS. HENRY./
OCTAVUS. POST. HUNC. ED. SEXT. REG: MAR:
ELIZABETHA SOROR. SUCCEDIT EAMQ JACOBUS./
SUBSEQUITUR. CHAROLUS. QUI. LONGO. TEMPO.[1]

"Succedit," "Subsequitur" and "Qui longo tempore" give us a clear indication of the date of the inscription, which coincides with the date of Bacon's tenancy in 1611. But what of the obliterated word beginning with F? There is obviously no room for the word "Francis"; the most that could have occupied the chiselled out space would have been the four letters "FRAN", and these hardly seem likely. G. B. Rosher, in BACONIANA of April 1903, gives his reasons for believing the missing letters to have been "EAMQ" . The "Q" (as in HENQ. SECUNDUS) could be an abbreviation for "que", and "EAMQ JACOBUS" could then read "and James (succeeds her)". This seems a reasonable solution. But in Nelson's History of Islington, 1811, our earliest record, the initial letter of the obliterated word was recorded as an F, and today the middle horizontal stroke is thick and unlike those in the E's of the three Edwards. But why this letter was not expunged also is hard to say. It seems possible that somewhere between 1616 and 1811, some one took the trouble to obliterate four letters leaving as landmark, either an original "F" or an "E" converted into the semblance of an "F" by deletion of the lowest horizontal stroke.

The inscription seems to have been made when Bacon was approaching the height of his civil career and, even supposing he ever had any pretensions to the throne, he must have long since abandoned them. James had then been King for ten years.

A sentence in Mrs. Gallup's decipherment which has sometimes haunted us, is one in which Bacon muses thus:—"*we doubted our proper right to sever Brittaine, fortunatelie united, but unfortunately king'd*". Whatever the circumstances of his own birth, this was a question which must have been close to Bacon's heart. In preparing the way for the union of the crowns of England and Scotland he was not, so far as we know, actively involved. But in bringing the practical reality of this union down to the physical plane, as it affected

[1]For the benefit of readers who may be interested in a possible decipherment of this inscription, it is hoped to include a more exact tracing in our next issue.

the daily lives of the Scots and the English he had everything to do. This perhaps was one of the most far-reaching and self-sacrificing actions of his life. Space forbids us to relate here what ought to be better known; the hard work involved, the natural suspicions of both peoples (particularly the English Commons), the *post-nati*, the *ante-nati*, the first speech for the Union, the second speech for the Union, the shilly-shallying and procrastination, and above it all the serene vision, the patience, and the will of one of the greatest of English statesmen, whose handiwork to this day, coupled with that of the Lord Advocate for Scotland, stands as a solemn Act of Union, pledging each country in brotherhood to its nearest neighbour.

It was a far-reaching event. In theosophical parlance the synthetic work of the great 7th Ray had begun; the foundation of the Aquarian Age had been laid in a voluntary act of union between two people whose descendants now bestride the earth; possibly the precursor of other unions to come. It is amusing to note that, in the Marshall engraving which forms the frontispiece to "The Advancement of Learning", 1640, Bacon is seated at his writing table surrounded by six numbered volumes, and that he himself is writing in the seventh. And while on the subject of occult sciences, we wonder if anyone has ever given serious consideration to the astrological symbols which appear coupled with certain notes in Bacon's handwriting, on the title page of the Manuscript, "Valerius Terminus" (Harleian Mss. 6463). Spedding reproduces this annotation in the frontispiece to Volume III of the Works, but is unable to explain its real meaning. The unusual mark over the sign of Aquarius is supposed to be an abbreviation of the sign of the Sun.

* * * *

We cannot regard either the cypher or the Royal Birth theory as proved, nor on the other hand can we regard them as disproved. If the cypher is ever to be accepted, a public and scientific demonstration will be necessary; tradition is too strong to be lightly set aside. Tradition, however, was listed by Francis Bacon as being a most fruitful cause of perpetuating error.

It is surely incumbent on those to whom the Biliteral Cypher is anathema to offer an alternative hypothesis. They, like everyone else, are confronted with certain facts which require explanation. In the first place, why did Bacon give such very precise instructions as to the operation of the cypher, in Book 6 of the *De Augmentis*, 1623, elaborating to the point of tedium what he had already said in the Advancement of Learning in 1605? In all that Bacon wrote, and it was much, there is little that is idle. It is therefore quite reasonable to suppose that the cypher had a purpose. Secondly how is it that we find in the tower-room of a place known to have been occupied by him, an inscription listing the Kings and Queens of England divided into rough hexameter lines, in which the letter "E" (or "F") and something else deleted stand between Elizabeth and James? For what purpose were these inscriptions made, and why have they been tampered with? It is well, perhaps, that they were noticed over a century

ago in Nelson's "History of Islington". Otherwise some unfortunate Baconian might be suspected of deliberately painting them in!

* * * *

Mr. Eagle's excellent article "Bacon or Shakespeare, a guide for beginners", standing on less debatable ground, delivers a formidable broadside to the orthodox claim. In concise form, and without any exaggeration, he summarises the evidence for Baconian authorship on grounds quite other than the problematical cyphers. His arguments are authenticated and, in debate or lecture, they would be invaluable. The same lines of thought will be found in fuller detail in his own book "New Views for Old", in Dr. Melsome's "The Bacon-Shakespeare Anatomy", and also in the very absorbing books of the late Edward Harman, C.B., to which we have already drawn attention. But seldom are these arguments given in such compendious form as in Mr. Eagle's present series, which it is hoped to make available in booklet form.

Side by side with this we are printing in three instalments Mr. Witney's successful lecture. This makes no claim to original research, but frankly accepts the decipherments of Mrs. Gallup and the works of Alfred Dodd. Since this lecture was not intended as a biography, it is perhaps a pity that we did not persuade the writer to give it a more self-explanatory sub-title. We have received two letters, one of which we print, challenging Mr. Witney's "facts"! But since, on his own admission, he is only re-telling the story already told by Mrs. Gallup and Alfred Dodd (both of whom are deceased), we feel that, apart from correcting errata, Mr. Witney may prefer to leave the story as it stands.

* * * *

May we here interpose an editorial word? Our Society has long been divided into two main schools of thought. Up to a point this is an advantage; for they can play the complementary parts of synthesis and analysis. Like Saloman's House in Bacon's *New Atlantis*, we can have our "Pioneers" and our "Depredators", but not, alas, our "Interpretors of Nature". This lack of a final court of appeal brings an occasional risk of a house divided, of a barren dispute. Will readers, therefore please bear with us if we sometimes feel it necessary to break off a discussion?

There is one kind of power in an imaginative essay, and another in a factual treatise. Macaulay's famous essay on Lord Bacon is an example of the first power wrongly used. Spedding (an exponent of the latter power), admitted the former power and predicted that Macaulay's essay would probably continue to be read for a generation or two after most of its statements had been disproved.

We mention this point because, even with their occasional inaccuracies, Dodd's books have brought many adherents to the Baconian cause. "Shakespeare, Creator of Freemasonry" gives, for the first time, irrefutable evidence of masonic ritual in the plays. The "Martyrdom of Francis Bacon" comes very near the heels of truth; moreover its downright nature may be the only way of righting a serious

wrong. Many readers of our literature would be disappointed if all such works were excluded on the grounds of a few mistakes. In diffusing ideas a little rhetoric is often necessary, and, as Bacon himself says, *"the best doctors of this kind of knowledge are the poets"*!

* * * *

Mr. Gentry has now given us three thoughtful and original articles on Francis Bacon as Poet, Philosopher and Lawyer. The last two of the Series are related to the first object of our Society, but all give delightful examples of Bacon's imaginative and poetical powers, and his habit of using them in almost any subject, even in the driest legal treatise. We look forward to more articles from this able pen, and include one in this issue.

* * * *

Mrs. Beryl Pogson's esoteric interpretation of "Romeo and Juliet" has recently been printed in booklet form outside the Society, and she has kindly sent us some copies for sale. Mrs. Pogson's earlier book *"In the East my Pleasure lies"* which deals with several Shakespeare Plays on the same lines, is also available from the Society. The new pamphlet is a stimulating effort, and at a later date we may have occasion to review it.

* * * *

We see that Mr. Richard Burton, the well-known actor, gave a talk to young people last December, on Shakespeare's Welshmen. It is interesting to note that the author of the Plays had an intimate knowledge of the different characteristics of the southern and northern Welsh, as revealed in his portraitures of Fluellen and Owen Glendower respectively. The lecturer was also able to point out that Fluellen was philologically correct in dropping the first consonant in such a word as "woman" and pronouncing "b's" as "p's" where appropriate.

Mr. Burton was on more debatable ground when attempting to account for Shaksper's grasp of these language technicalities! Adherents to the royal birth theory may justifiably point out that the Tudors (or Tydyrs) were descended from Owen Tudor, through his marriage to Catherine, Henry V's widow. And Bacon, as a courtier, might have been expected to be well acquainted with the history of the reigning dynasty.

* * * *

An English edition of Dorothy and Charlton Ogburn's book, "This Star of England" has now been published, costing £4 4s. 0d., and running to 1,300 pages. The book purports to prove that Edward de Vere, the 17th Earl of Oxford, was the inspiration behind the Shakespeare plays, and we are at least in sympathy with the detailed dismemberment of the orthodox case for the Stratford man.

* * * *

A financial problem will confront some future Council of the Society, and it may be as well to mention it now, although no immediate action is called for. BACONIANA, at present being printed three times a year, is costing more than the Society, with its present membership, can afford. There is of course a certain dead-weight circulation

to libraries and institutions at home and abroad, which has in the past always been "gratis". Possibly some of these institutions would subscribe if asked, while others would promptly drop out. This would be a pity because a demand of this sort is a sign of serious interest, the kind of interest that only a first-class literary Society can command.

This year the Council has already decided to finance three issues of our journal; but sooner or later, rising printing costs will have to be faced. Many Societies are faced with a similar problem and some have tried to solve it by amalgamation, thereby losing much of their individual character. It looks as though the printing trade is strangling its smaller forms of business.

To put up the subscriptions of a select literary society is a two-edged sword and does not always result in an increase of income. Broadly speaking there is but one feasible solution, and that is to limit BACONIANA strictly to the number of issues that can be afforded. We observe from our records that this has happened before, and if the Society is to pass its 100th anniversary, it may possibly have to happen again. Meanwhile it is hoped to issue BACONIANA three times this year, and any increase in the numbers of subscribing members will be a help towards continuing this arrangement.

* * * * *

Public references to the Society or Baconians are always of interest, we feel safe in remarking, since every allusion is liable to stimulate enquiry from those who feel dissatisfied with the constant aura of mystery which surrounds the man Shaksper. Mr. R. J. W. Gentry is to be congratulated on having the following remarks accepted for broadcasting on the West Regional edition of "Air Space," on Wednesday, 17th February. The sentences in brackets were, however, cut out in the interests of brevity.

Who wrote "Shakespeare's" Plays ?

[Your correspondent who attacked the orthodox beliefs about the authorship of the Shakespearian Plays made some interesting and telling points.]

The recorded *facts* of Shakspere of Stratford's life can be written on a sheet of notepaper. The various *Lives* that have been written are airy fabrics constructed from deductions as to what the true author must have been, *judging by the works*. [Professor Saintsbury once remarked that "almost all the received stuff of his life is shreds and patches of tradition, if not positive dream work."]

The Works, however, prove that their author was not only a genius, but also a man of deep erudition over a wide field. [This, then, is the problem in a nutshell: two wholly irreconcilable factors; a man who, according to every documentary record, shows himself to have been an unlettered peasant, and the works attributed to him, which are the most wonderful dramatic compositions known to the world.]

Genius alone may give wings to the imagination, to original thought and speculation; but it can never teach a man a foreign language, never instruct him in the details of ancient history, nor give him technical knowledge of abstruse legal procedure. All that the Stratford player could have learned at the Grammar School (if he ever went there, as is merely surmised) was elementary Latin, and he left at 13 to help in his father's trade. [The Plays reveal an extensive knowledge of the classical languages, and much of Italian, French and Spanish literature *in the originals*.] The author doesn't use legal phrases merely, as other contemporary playwrights did, but is so habituated to thinking in terms of legal

metaphor that he obtrudes such metaphors when they are dramatically inappropriate. He had also the mind of a cultured, sensitive and travelled diplomat, with an inside knowledge of courtly manners, talk, and procedure. In *Love's Labour's Lost* an obscure event of French history is mentioned, which he could only have learned in the French court itself, or from the then untranslated Chronicles of Monstrelet.

[The man who wrote the Plays strongly believed in authority and degree, and dreaded mob-rule. Would the player, who belonged to a class then describable as "the vulgar sort", speak of the common people as "rude unpolished hinds", or "the mutable rank-scented many"?]

There was only one literary genius living at that time who demonstrated in his life and works *all* the qualities of the writer of the immortal Plays—Francis Bacon. Hundreds of parallelisms of thought and expression have been discovered in Bacon's acknowledged works and the Plays. [For instance, in the matter of Shakespeare's "tag-rag people" just mentioned, Bacon too speaks of "the natural depravity and malignant dispositions of the vulgar". The first forty years of his life are, *apparently*, empty, from a productive point of view; there is evidence of his secret literary work; he admitted to being a "concealed" poet;] it is known that he was a master of stagecraft; he was a scholar, diplomat and lawyer; he moved in the highest courtly circles; he had an amazing insight into human nature; and he had every reason for concealing his traffic with the public stage, necessary as part of his great educative purpose of social reform.

Shakspere of Stratford died unhonoured and unsung; the tributes to Bacon's memory, published in 1626 as the *Manes Verulamiani*, are just the kind of encomiums one would expect to find written of the Author of the Plays.

Mr. Gentry's letter was written in response to a contribution by a supporter of the claims of the Earl of Derby to the authorship of the Plays, and was succeeded by a programme summing up the orthodox reply.

We sincerely hope that the B.B.C. will continue to allow free expression to divergent views on this subject.

BACON OR SHAKSPER

A GUIDE FOR BEGINNERS

By Roderick L. Eagle

Part Two

Among other points which I have often been called upon to answer the following have been put forward:

1. That only an actor could have written the plays.
2. That the styles of Bacon and Shakespeare are widely different.
3. That Bacon's verse rendering of certain psalms is not to be compared with Shakespeare's verse.
4. That Bacon could not have committed the errors and anachronisms in which Shakespeare freely indulged.
5. That Genius may give the power of acquiring knowledge with marvellous facility, and this will answer the difficulties about accepting the Stratfordian authorship.
6. That the author of the Essay *Of Love* could not have written, say, *Romeo and Juliet.*

At first sight these points seem reasonable arguments and might well lead the beginner to imagine that, perhaps, he had been wrong in rejecting the Stratfordian faith. We will, therefore, give them careful consideration.

(1) An Actor wrote the Plays

"What did Bacon know of the stage?" asked Sir Henry Irving in an Essay which was prefixed to some editions of Shakespeare at the beginning of this century. He claimed that the plays were written exclusively for the stage, and adds: "The inspired outsider may have an admirable story admirably written, but without any knowledge of the stage, how is he to get his characters on and off?" Sir Henry's greatest performance was undoubtedly as Hamlet. If, as he says, it was written exclusively for the stage by an actor, why did not Irving perform it as written? He cut the play to shreds and omitted at least a third of it. His famous contemporary, Swinburne, has this to say about *Hamlet* and the transformation it had undergone after the publication of the first Quarto in 1602:

> "Scene by scene, line by line, stroke upon stroke, and touch after touch, he went over all the old laboured ground again; and not to ensure success in his own day, and fill his pockets with contemporary pence, but merely and wholly with a purpose to make it worthy of himself and his future students. Not one single

alteration in the whole play can possibly have been made with a view to stage effect or to present popularity and profit . . Every change in the text of *Hamlet* has impaired its fitness for the stage and increased its value for the closet in exact proportions."

Swinburne might have mentioned that the play as we know it in its entirety is twice as much in length as could have been performed within "the two hours' traffic" of the stage of Shakespeare's time. No man of the theatre writing for his own stage would have written such a play. And what, may we ask, would "the youths who thunder at a playhouse and fight for bitten apples" have made of *Hamlet* as written? Long before the end those bitten apples would have been hurled at the actors. He must have a poor opinion of the masterpieces of Shakespeare who, knowing that the audiences on Bankside were the scum of London, adheres to the opinion that Shakespeare wrote merely to please that rabble. Can any intelligent person possibly believe that, say, *Antony and Cleopatra* was written for that stage? Like *Hamlet* it would have taken at least four hours to perform even without scenic changes. There are no less than forty-two scenes (one of ten lines being followed by one of five !) How could the audience have followed the action which shifts in bewildering swiftness between Rome, Egypt, Athens and elsewhere? There is no evidence as to the play ever having been acted in Shakespeare's time; and no wonder !

Such of these plays as were performed in the public theatre were drastically cut—a fashion which has prevailed ever since. What folly it is to say that only an actor could have written the plays ! Irving himself produced plays which were written by men who had no other connection with the theatre. Most of our greatest dramatists, and those of other countries, never acted or produced in their lives. Strindberg was a schoolmaster and journalist; Chekhov a medical student; Andreyev, a lawyer; Sudermann, a druggist's apprentice; Schnitzler, a medical practitioner—as were Somerset Maughan and James Bridie. Oscar Wilde, Terence Rattigan and Christopher Fry, all most successful dramatists, had no stage training or experience. Journalism would seem to be one of the professions most suitable for the production of playwrights. Among the many who have come from its ranks are Barrie, Basil Macdonald Hastings, Brieux, Heinemann, Hubert Henry Davies, Alan Monkhouse, Priestley and G. B. Shaw. Sheridan had written essays and verses, but had no personal experience of the stage when *The Rivals* was produced and made him famous. The law has given many notable dramatists including Galsworthy, Maeterlinck, Stanley Houghton and Sir Patrick Hastings, while, from the scholastic profession, we have van Druten and Kate Winter. It is a commonplace that actors rarely write great plays.

Shakespeare's contemporaries wrote plays that were generally more suitable to the stage of those times. They are more effectively constructed, less cumbersome, and easier to follow and understand. The action is more direct and rapid. Had the Shakespeare plays been written "to tickle the ears of the groundlings" they would have been "of an age", but not "for all time."

(2) The Question of Style

It is impossible to sustain this argument. Bacon, like Shakespeare, varied his style to suit the occasion. Bacon wrote according to the subject-matter whether an essay, a philosophical work, a masque or a letter. Shakespeare's style varies in accordance with the speaker, the subject-matter and the dramatic situation. It is only possible to make comparison between Bacon and Shakespeare in the prose passages of the plays, though the "Argument" prefixed to *The Rape of Lucrece* is a good example of Bacon's narrative prose.

I am sure most people though not knowing Shakespeare intimately, would guess that Bacon wrote such passages as these:

> ". . . There is so great a fever on goodness, that the dissolution of it must cure it: novelty only is in request; and it is as dangerous to be aged in any kind of course, as it is virtuous to be constant in any undertaking: there is scarce truth enough alive to make societies secure; but security enough to make fellowships accursed: much upon this riddle runs the wisdom of the world."
>
> *Measure for Measure*

> "They say miracles are past; and we have our own philosophical persons to make modern and familiar things supernatural and causeless. Hence it is that we make trifles of terrors, ensconsing ourselves into seeming knowledge when we should submit ourselves to an unknown fear. Why; 'tis the rarest argument of wonder that hath shot out in our latter times."
>
> *All's Well that Ends Well*

> "It is a wonderful thing to see the semblable coherence of his men's spirits and his: they, by observing of him, do bear themselves like foolish justices; he, by conversing with them, is turned into a justice-like servingman. Their spirits are so married in conjunction with the participation of society that they flock together in consent like so many wild geese."
>
> *2 Henry IV*

> "So if a son that is by his father sent about merchandise do sinfully miscarry upon the sea, the imputation of his wickedness, by your rule, should be imposed upon his father that sent him: or if a servant, under his master's command, transporting a sum of money, be assailed by robbers, and die in many unreconciled iniquities, you may call the business of the master the author of the servant's damnation. But it is not so: the king is not bound to answer the particular endings of his soldiers; the father of his son; nor the master of his servants; for they purpose not their deaths when they purpose their services." &c.
>
> *Henry V*

The speech continues along these lines. It is in Bacon's shrewd legal style and is worthy of the Queen's solicitor-general, which office he held at the time the play was written. It is quite inappropriate in the mouth of "the warlike Harry."

(3) Bacon's Psalms

Bacon's verse rendering of certain psalms is admittedly poor on the whole, though they contain some splendid lines. It must be remembered that he dictated them from a sick bed in his old age. The translation of the psalms into verse is an impossible task. Bacon's is infinitely better than Milton's —yet who more qualified by religious fervour to undertake the task than Milton? Sir Philip Sidney's verse translation is less known, but his is even worse than Milton's! Yet who could deny that Sidney was a great poet? Here, for instance is Sidney's rendering of Psalm XXXI:

O Lord , of thee lett me still wynne;
For troubles of all sides have hemm'd me in:
My eyes, my guts, yea my soule, grief doth waste,
My life with heaviness, my years with moane,
Doe pine: my strength with paine is wholly gone;
And ev'n my bones consume where they be plast.

(4) The "Errors" in the Plays

It is suggested that Bacon "who took all knowledge to be his province" could not have committed the errors and anachronisms found in the plays; but it is overlooked that by the same line of argument, those dramatists of the period who had taken their degrees in the Universities could not have written *their* plays. As an example, turn to Chapman's *The Blind Beggar of Alexandria* which is set in Egypt in the time of the Ptolomies. There are allusions to pistols, tobacco and the English plants rosemary, thyme and rue. There is a Spanish gallant named Bragadino. References to Osiris are followed by such oaths as "God knows!" and "Jesu!" Pego wears a velvet gown and has a patch of buckram over his eye. Not only the dramatists but the poets like Sidney and Spenser indulged in the same poetic licence. Chapman was one of the most learned men of his age and his greatest work was his translation of Homer. Bacon was notoriously inaccurate. As S. H. Reynolds says, in his Introduction to Bacon's Essays, "For accuracy of detail Bacon had no care whatever, and this may be set down as part of his craft." It was also an important part of Shakespeare's craft.

(5) Genius

Nobody denies that whoever wrote the plays and poems was a genius. Genius becomes apparent at a very early age. We do not know if Shakspere went to school, but if he did attend the Grammar School at Stratford he would have been so outstanding that surely the master, pupils, vicar and other townsmen would have left some record of a phenomenon which arose in the midst of a small town where ignorance prevailed. As Shakespeare says:

The spirit of a youth
That means to be of note begins betimes.

Antony and Cleopatra

The complete silence is in itself powerful evidence that if Shakspere did attend the school he did not become the poet and dramatist. To invoke the magic word "Genius" does not get us any nearer to a mystery surrounding the identity of an author, painter or composer who either conceals his name or uses a pseudonym. We must look for clues such as style, the use of unusual words, the opinions, prejudices, and knowledge displayed relating to particular subjects, the society in which he shows that he moved, the places and countries of which he reveals first-hand knowledge. Baconian investigations have been conducted on these lines and the circumstantial evidence is overwhelmingly in favour of Bacon. It is evidence derived and accumulated from many sources and aspects. Genius alone could not have begot *Hamlet*, *Lear* and the rest. The genius of Shakespeare was genius in conjunction with wide reading, and the highest culture his age could afford. No man ever became learned out of his own consciousness. Knowledge comes neither by inspiration nor accident. It will not, as Macaulay says, "furnish the poet with a vocabulary. Information and experience are necessary." Edison defined genius as "one per cent inspiration and ninety-nine per cent perspiration." Genius takes colour from its environment, and that of Shakespeare cannot be explained except by naming Bacon, who was such a genius that it was said of him "At twelve years of age his industry was above the capacity and his mind beyond the reach of his contemporaries." That same early historian (Lloyd, *Lives of the Statesmen and Favourites of Queen Elizabeth*) says of Bacon, "He had a large mind from his Father and great abilities from his Mother; His parts improved more than his years, his great fixed and methodical memory, his solid judgment, his quick fancy, his ready expression, gave assurance of that profound and universal comprehension of things which then rendered him the observation of great and wise men; and afterwards the wonder of all."

(6) The "Love" Argument

It has often been objected against Bacon that his view of Love is so cold, passionless and unromantic, that he must have been incapable of understanding the sweeter aspects of the passion. This view fails to take into account the real purpose of the Essays in general, and the essay *Of Love* in particular. The Essays are very brief, never discursive nor rhetorical, but severely practical. They are, as Bacon said, intended "to come home to men's business," and the topic of the essay *Of Love* is confined to the business side. Its theme is love and its bearing on public life. When Bacon says "in life it doth much mischief, sometimes like a Siren, sometimes like a Fury," he means in *public* life, especially of the public man. Shakespeare illustrates the truth of this when he shows the result of Antony allowing Cleopatra to enter the war with him against Octavius and its disastrous consequences. "They do best," says Bacon, "who, if they cannot but admit love, yet make it keep quarter." He goes on to say that "great spirits and great business do keep out this weak passion." Note how Hotspur

in *Henry IV*, Part 1, keeps his wife in ignorance, in spite of her importuning him about his business, when he is about to set off on his expedition. Shakespeare endorses Bacon in every respect:

> Believe not that the dribbling dart of love
> Can pierce a complete bosom.
>
> *Measure for Measure*

Bacon observes that "the speaking in a perpetual hyperbole is comely in nothing but love." There is no lack of instances in the plays of the use of hyperbole—of "taffeta phrases, silken terms precise, three-piled hyperboles," by lovers. The quotation is from *Love's Labour's Lost* where we have those very different types of lovers, Biron and Armado, employing the most extravagant language, though in totally opposed styles. Consider the essay further:

> "For there was never proud man thought so absurdly well of himself as the lover doth of the person loved: and therefore it was well said that it is impossible to love and be wise."

Could anybody speak and think as "absurdly well" of his lady as Romeo does?

> O, she doth teach the torches to burn bright;
> It seems she hangs upon the cheek of night
> As a rich jewel in an Ethiop's ear,
> Beauty too rich for use, for earth too dear.

It was not Bacon's observation that "it is impossible to love and be wise." He found it in Suetonius and gave it his approval, but originally it was applied to the gods: "to be wise and love is hardly granted to a god." Shakespeare, like Bacon, converted the gods to men:

> To be wise and love
> Exceeds man's might; that dwells with gods above.
>
> *Troilus and Cressida*

The same idea often occurs in the plays as, for instance, "Reason and love keep little company together nowadays." Nobody can deny the separation of reason and love in *Romeo and Juliet.* It turns Romeo faithless to Rosaline. It leads to the violent deaths of Mercutio, Tybalt, Paris and the two leading characters. It illustrates Bacon's remark "in life it doth much mischief, sometimes like a Siren, sometimes like a *Fury*." Both the lovers are transported to the "mad degree of love." Says the Friar:

> These violent delights have violent ends,
> And in their triumph die.
> Thy wild acts,
> Denote the unreasonable *fury* of a beast.

The truth is that when you come to search the plays, it is astonishing how little the author was "beholden to love." In *Love's Labour's Lost* it is shown as upsetting the honour of oaths and study. It is introduced for the purpose of ridicule in amazing salvos of brilliant

repartee. In the end the "lovers" part, and we do not know whether they ever returned to one another.

In *A Midsummer Night's Dream* the lovers find themselves in absurd situations owing to the influence of fairies. Lovers are coupled with lunatics as both have "such seething brains that apprehend more than cool reason ever comprehends."

The Merchant of Venice shows Bassanio winning Portia in a lottery after a lie about his wealth. Jessica robs her father for love, is false to her religion, and elopes leaving her father to shift for himself. In this play we have:

> Love is blind, and lovers cannot see
> The pretty follies they themselves commit.

As You Like It shows up the follies of lovers. Of real romance there is very little. Rosalind and Orlando maintain a quick battle of wits and run into some strange capers, deserving of Rosalind's "Love is merely (*i.e.* entirely) a madness," and Touchstone's "As all is mortal in nature, so is all nature in love mortal in folly." What an abject fool the shepherd Silvius makes of himself in his ridiculous devotion to the scornful minx, Phebe!

The very title of *The Taming of the Shrew* is sufficient! Love here is conditional upon wealth, and the heroine only gives way after four acts of bullying by Petruchio.

If Angelo, in *Measure for Measure*, had remembered that "great spirits and great business do keep out this weak passion," he would have saved himself the humiliation of exposure after his mean and cruel conduct towards Isabella and others in pursuit of his passion. There is no real love in the play. The same must be said of *All's Well that Ends Well*. It is impossible to understand why Helena should have pursued that ungracious, heartless snob, Bertram.

In *Twelfth Night*, Viola is the only true and worthy lover. The Duke drops his infatuation for Olivia and is betrothed to Viola within a few lines of one scene! The Countess marries Sebastian with equal suddenness under a mistaken identity. There is no love-making in either case. As the Duke says:

> For such as I am, all true lovers are,
> Unstaid and skittish in all motions else
> Save in the constant image of the creature
> That is beloved.

The Two Gentlemen of Verona illustrates Bacon's "Love is the child of folly." The expression itself is paralleled in the play:

> By love the young and tender wit
> Is turned to folly.

The essay also reflects the lament of Proteus that love has:

> Made me neglect my studies, lose my time;
> War with good counsel, set the world at naught,

for, says Bacon, "whosoever esteemeth too much of amorous affection quitteth both wisdom and riches."

Another who will quit both wisdom and riches for his amorous affection is Florizel in *The Winter's Tale*. Here we have a prince transported to "the mad degree of love." The heir to the throne falls in love at first sight with a girl who is not doubted by him to be any other than a shepherd's daughter. His father, the king, discovers what is going on and orders an immediate end of the folly, but so far does Florizel's passion "check with business" and make him "untrue to his own ends" that he decides to "quit both riches and wisdom."[2]

Antony and Cleopatra is a tragedy of unbridled affection, or rather lust. "I know not how," says Bacon, "but martial men are given to love." Antony comes to Egypt on state business. He falls at once for Cleopatra's charms. He fails to make his affection "keep quarter." It interferes with his business and "it does great mischief, sometimes like a Siren, sometimes like a Fury."

In about thirteen of the thirty-six plays in the Folio, love is almost or entirely absent. The truth is that love is nearly always subordinate in Shakespeare, and is often shown as a form of weakness, or a subject for jest.

The essay was not included until the 1612 edition. It was written some time between 1606 and 1612, when Bacon was between forty-five and fifty-one—a greater age in those days than it would be reckoned today. He could then consider love dispassionately and write unpleasant truths. Shakespeare, too, must have felt much disillusionment to have shown up love so bitterly in *Hamlet* and *Troilus and Cressida*.

* * *

The Shakespeare plays occupy a definite place in Bacon's scheme of philosophy. They form the Fourth Part of his "Great Instauration." The Fourth Part is missing, or is supposed to be. Let us see what Bacon says was to form the contents of this "missing" section. It was to be the delineation of human character; the *living* picture of all the minute and secret artifices by which emotions steal into our souls, and how passions develop and work within us. Bacon says that "the best provision and material for this treatise is to be gained from the wiser sort of historians." Shakespeare chose such historians as Holinshed, Hall and Plutarch for his materials. He used the chroniclers not only for themes for dramatic treatment, but also for the opportunities they provided for developing certain types of character. In the *De Augmentis* (Book VII) Bacon observes:

> "And not only should the characters of dispositions which are impressed by nature be received into this treatise, but those which are imposed upon the mind by sex, by age, by health, by sickness, by beauty and deformity and the like; and again those which are caused by fortune, as sovereignty, nobility, obscure birth, riches, want, magistracy, privateness, prosperity, adversity and the like."

Continuing, he says:

[2]From my succession wipe me, father, I
Am heir to my affection.

"But to speak the truth, the poets and writers of history are the best doctors of this knowledge, where we may find, painted forth with great life and dissected, how affections are kindled and excited, and how pacified and restrained, and how again constrained from act and further degree; how they disclose themselves, though repressed and concealed; how they work; how they vary; how they are enwrapped one within another; how they fight and encounter one with another . . . how, I say, to set affection against affection, and to use the aid of one to master another."

(*Gilbert Wats' translation*, 1640)

The student may also refer to *Novum Organum* (I, 127) where Bacon says he forms a history "for anger, fear, shame and the like."

In his *Distributio Operis*, Bacon draws back the curtain still further and tells us that the examples are to be presented by "actual types and models, by which the entire process of the mind, and the whole fabric and order of invention from beginning to end in certain subjects, and those various and remarkable, should be *set as it were before the eyes*."

The stage is the only vehicle by which such knowledge can be conveyed in the manner mentioned by Bacon, and we have his own admissions that he was engaged upon writings which accurately describe the plays, many of which have one particular virtue, vice or passion as its theme, such as Ambition, Jealousy, Fidelity, Cunning, Ingratitude, &c.

When these "affections" as Bacon calls them, "fight and encounter one with another" the situation is intensely dramatic as in *Othello*. In his essay *Of Cunning* (1612), Bacon *dissects* this vice and lays bare its methods of work. In *Othello* Shakespeare *illustrates* it in all its ugly detail. Both cover the same ground, and show an extraordinary insight into its particular working:

Bacon	*Shakespeare*
It is a point of cunning to wait upon him with whom you wish to speak with your *eye*.	*Iago:* Wear your *eye* thus, not jealous nor severe. (*Showing him how*)
The *breaking off* in the midst of that one was about to say, as if he took himself up, breeds a greater appetite in him with whom you confer, to know more.	*Oth.:* And for I know thou art full of love and honesty, And weigh'st thy words before thou giv'st them breath, Therefore, these *stops* of thine fright me the more: Such things in a false, disloyal knave Are tricks of custom

I knew another that when he came to have speech, he would pass over that he intended most; and *go forth and come again*, and speak of it as a thing that he had almost forgot.

Oth.: Leave me, Iago.
Iago: My lord, I take my leave.
Iago: (*returning*) My lord, I might entreat your honour to scan this thing no further . . . .
Note if your lady strain his entertainment
With any strong or vehement importunity;
Much will be seen in that.

It is a way that some have to glance and dart at others by justifying themsèlves by *negatives* as to say, 'this I do not.'

Iago: It were *not* for your quiet nor your good,
Nor for my manhood, honesty or wisdom,
To let you know my thoughts.

A sudden bold and unexpected question doth many times surprise a man and lay him open.

Iago: Did Michael Cassio, when you woo'd my lady,
Know of your love?
Oth.: He did from first to last: Why dost thou ask?

Some persons procure themselves to be surprised at such times as it is like the party they work upon will suddenly come upon them and to be found with *a letter* in their hand, or doing somewhat which they are not accustomed, to the end they may be opposed of (*i.e.* questioned upon) those things which of themselves they are desirous to utter.

This is precisely the artifice employed by Edmund in *King Lear* (I, ii)

There is nothing makes a man suspect much more *than to know little*; and therefore men should remedy suspicion by procuring to know more.

Oth.: I swear 'tis better to be much abused
Than but *to know't a little.*
Villain be sure thou prove my love a whore; be sure of it!

Is it likely that two men living at the same time in London (a city of only some 200,000 inhabitants) sharing knowledge and writing it—one in Essays and philosophical works, the other *illustrating* it in the manner described by Bacon for the Fourth Part of his Great Instauration,—would not once have mentioned one another, if they had been *separate* individuals? The very idea is preposterous.

(*to be continued*)

ANTHONY BACON. 1558-1601

By R. J. A. Bunnett, F.S.A.

Part I

SPEDDING refers on a number of occasions to Anthony in the first three volumes of his *Life of Francis Bacon.* He describes him as grave, assiduous, religious, remarkable for his power of attracting men, generous beyond his means, but, though usually fair and tolerant, at times driven by pecuniary difficulties into injustice. Anthony was, moreover, Spedding observes, a little too apt to suspect and resent injury.

It should be added that in religious opinion he showed a liberality far in advance of his age, since although he possessed a strong personal sympathy with the principles of the Reformation, this did not prevent him, equally with his brother Francis, from numbering among his friends men of other religious persuasions. In point of fact the two brothers bore several distinctive similarities of character.

Anthony, the elder of the pair by three years, was born in 1558, probably at Gorhambury, Hertfordshire. His father, Sir Nicholas Bacon, had held for more than twenty years the office of Lord Keeper of the Great Seal, being thus the Chief Law Officer of England, and exercising thereby the authority of Lord High Chancellor. Lady Anne Bacon, whom Francis called "A Saint of God", was the second wife of Sir Nicholas, a daughter of Sir Anthony Cooke, a fine old scholar, who had been tutor to Edward VI, and one of five sisters, all extremely religious. One of these, Mildred, had married William Cecil, afterwards Lord Burghley, in 1571.

Lady Anne was deeply versed in divinity and Greek, in which language she corresponded with Dr. Jewel, Bishop of Salisbury, whose *Apologia pro Ecclesia Anglicana* (1562) she translated from the Latin with such accuracy that neither the author, nor Archbishop Parker, could suggest a single alteration. The *Apologia* took up the Anglican position against Rome on the one hand, and against Puritanism on the other.

The main characteristic of this lady was a fiery religious zeal of the narrowest Calvinistic type, and she ruled her household with a crabbed vigour, which age did not wither. As long as she lived, the mother endeavoured to exercise the strongest control over her two sons, and her letters to each overflow with exhortations, religious and domestic, and reiterated admonitions.

From infancy, Anthony was of a very delicate constitution, and in a letter written in June, 1560, his father mentioned that the child was just recovering from a dangerous fever; at the age of fourteen his sight was endangered and throughout his life he suffered from lameness. He died at the age of forty-three. Lady Anne frequently showed great anxiety about his health, and warned him not to fall into his brother's ill-ordered habits. On May 29th, 1592, she writes:

"I am glad and thank God of our amendment; but my many said he heard you rose at three of the clock. I thought that was not well, so suddenly from bedding much, to rise so early, newly out of your diet. Extremities be hurtful to whole, more to the sickly. If you be not wise and discreet for your diet, and seasoning of your doings, you will be weakish I fear a good while. Be wise, and godly too, and discern what is good and what not for your health. Avoid extremities. What a great folly were it in you to take cold to hinder your amendment, being not compelled, but upon voluntary indiscretion, seeing the cost of physic is much, your pain long, and your amendment slow, and your duty not yet done!"

At Easter 1573 Anthony and Francis proceeded to Trinity College, Cambridge, and the following entry appears in the *Alumni Cantabrigiensis* with regard to the former:

BACON, Anthony. Matric. Fell.Com. from Trinity, Easter. 1573. 1st s. of Sir Nicholas (1523) Lord Keeper, by his 2nd wife. Resided with his brother Francis, till the end of 1575. Adm. at Gray's Inn, June 1576. Succeeded to his father's estates in Herts. Travelled abroad 1579-92. M.P. for Wallingford, 1593, and for Oxford, 1597. Supporter of the Earl of Essex. Died May, 1601.

John Whitgift (1530-1604) had been appointed Master of the College in 1567: enjoying the favour of the Queen, he was made Bishop of Worcester ten years later and in 1583, Archbishop of Canterbury. In after days, Lady Anne described Whitgift as, "the destruction of our Church, for he loved his own glory more than the glory of Christ."

Two years previous to the arrival of the brothers at Cambridge, another young student, Edward Coke, scion of an old Norfolk family, and destined to become the inveterate foe of Francis, had left the College and was reading law in Clifford's Inn.

Of Anthony's career at the University we know practically nothing; possibly his ill-health interrupted his studies, for we find the Master, between 1573 and 1575, rendering an account "for Anthonie beeing syck." In June 1576 the two brothers, as sons of a Judge, were admitted as 'Ancients' at Gray's Inn.[1]

The death three years later of Sir Nicholas, which resulted in the recall of Francis from abroad, left each brother to make his own career; but Anthony had a considerable advantage, as under his father's Will he was left comparatively well off. He had possessions, and revenues in Hertfordshire, the manors of Abbotsbury, Minchinbury and Hores, of Colney Chapel, the farm of the manor of the priory of Redbourne, the site and demesnes of the manor of Redbourne, the farm of Charings, and in Middlesex the woods in Brent Heath, Brightfaith Woods, Merydan Meads, and the farm of Pinner-stoke. Gorhambury was left to Lady Anne for life with remainder to Anthony.

Nathaniel Bacon, the second son of Sir Nicholas' first marriage,

[1] An 'Ancient' is described as formerly one of the Senior Members, forming the Governing body of the Inns of Court, or of Chancery.

disputed the bequests, but they were confirmed in Anthony's favour by Burghley, at whose suggestion, later in 1579, he went abroad to seek political intelligence and to act as an English Agent.

Parker Woodward in his book *Sir Francis Bacon* states that at the age of twenty-one, "it was decided to send Francis upon a year's travel abroad. Anthony Bacon, who was in Europe, was consulted as to the best route. He wrote to Lord Burghley in February 1580/1, advising the road to be taken." Did this expedition materialise?

In the course of his journeys Anthony visited Paris, Bruges, Geneva, Toulouse, Lyons, Montpellier, Marseilles, Bordeaux and Montauban. In the capital city, to the alarm of his relatives, but true to his tolerant outlook, he became on friendly terms with a Dr. William Parry, a Catholic refugee, who was destined to be executed in London in 1585 for treasonable conspiracy.

Anthony very soon established a regular correspondence with Walsingham, who, after serving as Ambassador in France, had been made by Elizabeth on his return in 1573, Secretary of State. G. B. Harrison in his *Life of Essex* remarks that Walsingham, "knew what was being said in London taverns, in foreign Courts, through an elaborate system of spies, intelligencers, and correspondents, which he had built up."

Anthony also entertained in 1580 in Paris, Nicholas Faunt, or Faucet, Walsingham's very Puritan Secretary, with whom he became on terms of intimate friendship.

The same year he removed to Bruges, but apparently the gay life of that city proved antagonistic to his fundamentally Puritanic principles, tolerant though he was, so he made his way to the more congenial atmosphere of Geneva, where he lodged in the house of the famous Theodore Beza, the Genevan reformer (1519-1605). Beza had returned to that city in 1563 from Paris, where he had acted as the most trusted adviser of the Reform leaders, and the following year, on Calvin's death, had been appointed his successor.

The Reformer had such an exalted admiration for Lady Anne Bacon, either owing to her son's good report or to her translation of Jewel's *Apologia*, that he dedicated to her an edition of his *Meditations*. On his return home, Anthony wrote to Beza, though it seems at his mother's request. No doubt so fanatical a Puritan as Lady Anne would have strong sympathy with the Genevan's horror at the idea that, "that body which had Anti-Christ for its head, could be part of the true Church."

At Bordeaux our English Agent is stated to have been on friendly terms with Michel de Montaigne (1533-92), who on the death of his father in 1569, had assumed the position of a territorial seigneur. Two years later he had commenced the composition of his *Essais*, though ten years were to elapse before the first two books were published. After he came back to England in 1592, Anthony wrote to Montaigne, who had unfortunately died before he could reply, so we have no knowledge of the subject of the letter.

In the same city, Anthony, using his influence to improve the

position of the Protestants, was denounced by three priests who accused him of being the centre of Huguenot discontent and of fostering this both personally and with his pen. The Governor, however (was it by Montaigne's intervention?) protected the Englishman from his clerical foes.

We next find him in 1585 at Montauban, where he remained for five years in close contact with Court circles and with the Counsellors of Henry of Navarre, who became converted to Catholicism in the year after Anthony left the country, and made his entry into Paris, and his submission to the Church. It was in Montauban that Anthony encountered a serious handicap in his work through incurring the enmity of Charlotte Arbaliste, wife of Philip de Mornay, the Huguenot leader. The principal minister of the town had censured the lady for her scandalous excess in head-attire, and the Englishman had supported him; also he had persuaded de Mornay to send 1500 crowns to a gentleman in England (was this for brother Francis?).

These episodes had such an unfavourable effect upon Anthony's finances (it would seem that he had been receiving assistance from the Huguenots) that he was compelled to borrow 1000 crowns from the friendly Bishop of Cahors, to whose notice he had been brought by Marshal de Biron. But perhaps the ecclesiastic's motives were not entirely altruistic, for he got his friend to write to Burghley, petitioning for the release of two priests then imprisoned at Westminster. The only result of this epistle seems to have been that a Mr. Lawson, the servant who had brought it over, was arrested and imprisoned for a year on Lady Anne Bacon's information, as a suspected Catholic.

She was furious with her son—"he was consorting with Papists; he was endangering his soul." "My mother", wrote Francis to his brother, "through passion and grief can scant endure to meddle in any of your business."

Anthony got a soldier-friend to intercede with Burghley to have Lawson released, but his Lordship sent the intermediary to Gorhambury, where her Ladyship indulged in a raging tirade. The friend tells Anthony: "Upon my arrival at Gorhambury my Lady used me courteously until such time I began to move her for Mr. Lawson, and, to say the truth, for yourself; being so much transported with your abode there that she let not say that you are a traitor to God and your country; you have undone her; you seek her death; and when you have that you seek for, you shall have but a hundred pounds more than you have now . . She is resolved to procure her Majesty's letter to force you to return and when that should be, if her Majesty gave you your right or desert, she should clap you up in prison . . It is vain to look for Mr. Lawson's return . . 'No, no !' saith she. 'I have learned not to employ ill for good, and if there were no more men in England, and although you should never come home, he shall never come to you' . . This much I must confess unto you for a conclusion, that I have never seen nor never shall see a wise Lady, an honourable woman, a mother, more perplexed for her son's absence than I have seen that honourable dame for yours."

Perhaps there was some justification for Lady Bacon's indignation, apart from religious fanaticism, as, according to her own story, she had disposed of her jewels and borrowed from 'seven several persons', to send Anthony the money he so urgently needed to meet his expenses. To her he appeared to be spending too freely in closely consorting with Papists, particularly after the dispatch of a Catholic as a messenger to plead for the imprisoned Priests.

It is said that Anthony was finally driven from Montauban back to Bordeaux by the importunities of Madam de Plessis, who was anxious for him to marry her daughter. Perhaps he felt with Francis, that a wife and children were, "impediments to great enterprises, either of virtue or mischief."

Certain of Anthony's letters to Walsingham were shown privately to the Queen who commended his care and diligence. Mr. Faunt wrote to him at great length on business of state, and still more volubly concerning the displeasure Christ would show at the way the Archbishop and others were treating the professors of the Word. Picturesquely he alluded to those who, "having the mark of the beast, it is impossible they should know the necessity of that sweet food of the Gospel" (to whom does he refer—the Bishops?). But Lady Anne is a woman after Mr. Faunt's own heart and he prays the Lord "raise up many such matrons." Francis, however, was not impressed with this indefatigable secretary, and when he called at Gray's Inn, he was told that Mr. Bacon was not at home. "This strangeness" caused Faunt "to doubt that he greatly mistaketh me."

The plain truth is that religious quarrels left both brothers completely cold—the elder wrote to one of his secret service correspondents (a Papist) that certain reforms in a bill against recusancy were, "of many disliked, namely of us brothers who will do our best against them." One imagines Anthony more concerned with diplomacy than with theology.

In very poor health, crippled with gout, and much burdened with debt from continuously living beyond his means, Anthony returned to England in February 1591/2. Military officers and ambassadors were forced to supplement public salaries out of their own resources, and often implored to be recalled, as being no longer capable of bearing the financial strain. Nevertheless Anthony had acquired a considerable knowledge of foreign affairs and had established abroad a company of able intelligencers to keep him informed.

In his *Apology concerning the Earl of Essex* Francis describes his brother as, "a gentleman whose ability the world taketh knowledge of for matters of state, specially foreign."

As early as in 1586 Walsingham had sent Anthony messages of recall from the Queen, which he disregarded, and both his mother and brother had vainly endeavoured to get him home sooner. On arrival he went to Gorhambury to stay with his mother, but presently joined Francis at Gray's Inn; his state of health did not permit him to appear at Court to pay his respects to her Majesty. Of Burghley, Anthony said that he had "inned my ten years' harvest into his own barn with-

out any half-penny change"; but Burghley had to see that his own son was provided for, and he could not afford to encourage possible rivals.

In May, Lady Anne wrote to her son warning him to be careful of his diet, and to avoid "supper late or full", bewailing, however, that, "My sons haste not to hearken to their mother's good counsel in time to prevent." And apparently the brothers had set up a coach; his mother had rather Anthony's health had allowed him to take a wife, and she admonishes the pair that they will have much 'discommodity' by their being "pressed to lend" the vehicle. She tells the elder too that he must not be too lenient with tenants as they are likely "to abuse your want of experience by so long absence."

The coach question seems unduly to worry the good lady, as she returns to the charge. "I like not your lending your coach yet to any lord or lady; if you once begin you shall hardly end . . Tell your brother I counsel you to send it no more. What had my Lady Shrewsbury to borrow your coach ! Your man for money, and somebody else for their vain credit, will work you but displeasure and loss and they have thanks . . ."

In February 1592/3 Anthony was elected M.P. for Wallingford, and did not improve his relations with Burghley, by opposition to a bill imposing new penalties on recusants, which would have proved a fruitful source of additional income for the Government, and those who controlled affairs.

Four years before his brother's return, Francis had become on friendly terms with the Earl of Essex, the reigning favourite, a title which in Tudor and early Stuart times was almost that of an officer of state. In his *Apology concerning the Earl of Essex* Francis states: "from the time I had any rime of reason . . I loved my country more than was answerable to my fortune, and I held at that time my Lord to be the fittest instrument to do good to the State; and therefore I applied myself to him in a manner which I think happeneth rarely amongst men . . And when not long after I entered into this course, my brother Master Anthony Bacon came from beyond the seas . . I did likewise knit his Service to be at my Lord's disposing . . ."

Robert Devereux, Earl of Essex, was twenty-five years old in 1592, and had been in high favour with Elizabeth for some five years. Dr. E. A. Abbot wrote in his *Bacon and Essex*, "Outwardly brilliant and promising, his position was in reality so insecure that almost any dispassionate observer . . might have pronounced his ruin a certainty, a mere matter of time. The Queen and Essex could not work together unless he would give up all freedom of will." Her Majesty made the mistake of bringing him on too quickly, advancing him to honours and offices before he was mature enough to carry their burdens.

An example of his instability is, as told in Anthony's correspondence, that when it was vitally important that the Earl, Burghley and Francis Bacon should confer for a few moments, Essex refused to break off a game of tennis and so the proposed interview fell through. He completely failed to assimilate Francis's dictum that, "the best composition and temperature is to have openness in fame and opinion;

secrecy in habit, dissimulation in seasonable use; and a power to feign if there is no remedy."[2]

In 1593, Anthony and Francis Bacon entered the Earl's service, the former as Secretary, the latter as lawyer and man of political business. Anthony gives one reason for attaching himself to Essex, *viz.*, his "special noble kindness to my germain brother, whereby he was no less bound and in deep arrearages to the Earl than I knew myself to be free and beforehand with my Lord Treasurer." And he rejoices that his Lordship "is clean forsaking all his youthful tricks."

As Hepworth Dixon wrote in his *Personal History of Lord Bacon*—"Anthony writes the Earl's letters, instructs his spies, drafts for him dispatches to the agents in foreign lands. Francis shapes for him a plan of conduct at the court, and writes for him a treatise of advice which should have been the rule and would have been the salvation of his life."

But, as Sir Henry Wotton remarked in his *Reliquiae*: "There were in Court two names of favour and almost of faction, the Essexian and the Cecilian, with their adherents." Wotton also stated (he was at one time one of the Secretaries of Essex and a companion of Anthony) that the latter—"a gentleman of impotent feet but nimble head" was faithless to the Earl, and extracted money from him on several occasions by a threat to reveal diplomatic secrets to Cecil and to abandon his lordship's services. This is completely false. Anthony received little or no money from Essex, and though lodged in the Earl's house, maintained himself out of his private resources. The £1,000 a year, which he was to have been paid, was never forthcoming, and so far from waxing rich, he grew poorer and poorer at Essex House.

His mother solemnly warned Anthony against Cecil's machinations, and when he secured for a certain Mr. Trott the support of Essex in Trott's suit for the Clerkship to the Council at York, Burghley immediately advocated a rival candidate. Sir Thomas Bodley lost the post of Secretary of State solely because the Earl, to spite Cecil, took up his case. Anthony complained that his letters were intercepted.

At this time the financial position of Francis was well nigh desperate, and his brother had to help him. The Mr. Trott, mentioned above, was their principal creditor in 1593 for £1,300, which had been borrowed on the security of an estate called 'Marks' which Francis begged the lender to allow him to mortgage to another creditor. Trott, expecting to be paid out of the value of Bacon's reversion to the office of Clerk of the Star Chamber, agreed. Presently, however, Francis informed him that any such understanding was revoked, as he had received an offer of £3,000 for the reversion. During 1593 and 1594 Anthony was paying his brother's servants, who were constantly being denounced by Lady Anne—she would do nothing for Francis so long as he employed them. He resented his mother's interference, and coldly replied that her 'circumstance', as he called it, could only mean that she wanted to keep him in leading-strings. She returned to the attack, and wrote to Anthony: "I send herein your brother's letter.

[2] *Essay* "Of Simulation and Dissimulation."

Construe the interpretation. I do not understand his enigmatical folded writing."

The elder brother was disposing of his Manor of Borley to meet the needs of Francis, and had it not been for such aid, the latter would have been obliged seriously to take up the law, which would have spoiled the "time he craved for study", or to become 'a sorry bookman', setting aside all ambitions of high place and honour.

Essex, being anxious to advance the claims of James VI to the English throne, Anthony, on his behalf, entered into an elaborate correspondence with agents in Scotland and endeavoured also to maintain the friendliest relations with Henry IV of France. He had active correspondents at Paris, Madrid and Rome, and letters continually passed between him and Sir Thomas Bodley, English Ambassador at the Hague, who after retirement in 1594, devoted the rest of his life—he died in 1613—to the amassing of the famous Bodleian Library.

It was now that the Attorney-General's place became vacant, and Essex started on his ill-advised importuning of the Queen to give the post to Francis Bacon. She, however, had shown distaste at a slightly independent attitude which he had taken up in Parliament on the subject of subsidies, and she was also influenced by the Cecils. Anthony, writing to his mother says that Francis's speech "being so well grounded and directed to good ends . . I doubt not but God in his Mercy will in time make it an occasion of her Majesty's better opinion and liking."

In December 1593, the Earl quarrelled with her Majesty, and the rumour that he had gone to Dover, intending to flee to the Continent, greatly upset her. But "this lewd and false bruit" turned out to be "a monstrous scandal." "Thereupon," wrote one of Anthony's correspondents, "was 6589 greatly altered, and resolved to have sent after him, if the same night he had not come as he did."

FRANCIS BACON

By N. A. Witney

Part II

LAST time we discussed Francis Bacon as a child and a University student until his return home from Cambridge, where the budding reformer had dedicated himself to what he called "Philanthropia." He used the Latin word for want of an English one to express "Love towards mankind." You may remember the stormy scene he had with Queen Elizabeth who let slip the truth that she was his mother and then sent him post-haste to France to get him out of the way.

During his stay abroad he developed into an intellectual giant. Even the embittered Macaulay could not help admitting that "there was a striking peculiarity in Bacon's understanding. With great minuteness of observation he had a breadth of understanding such as has never been vouchsafed to any human being."

His fluency in foreign languages enabled him to study the manners of the French and Italian people who were at that time more refined than the English.

The Queen had instructed her ambassador, Sir Amyas Paulet, to introduce him to the Court of the French King Henry who had married Marguerite de Valois for reasons of State. Though Marguerite's beauty was praised by all the poets, her husband preferred other women and had been so indifferent to her that the marriage was never consummated and eventually had to be dissolved.

Marguerite, however, remained the recognised Queen of Beauty and Fashion, by virtue of her winsome charms and gallant attire. Literature, music, and art ran in her blood. "The famous Memoirs which she wrote, attach an enduring radiance to her name," said Sainte-Beuve.

The friendship which she showed to poets, artists and philosophers, as well as scientists and inventors, attracted the intellectual flower of France to her house. Francis Bacon found her circle vibrant with a spirit vastly different from that of Queen Elizabeth's Court.

Before we set forth the outcome of their romance, let's have a look at the thinkers and scholars who gathered under Marguerite's wing. Their fellowship was named the Pleiades, after the cluster of stars in Taurus. Their leader was Ronsard, the prince of poets. The French Renaissance of literature had begun to bear fruit. It was keenly worked for by the Pleiades. They remodelled the language by introducing new words derived from the classics so that their countrymen could express their thoughts with facility. The writings of Ronsard the poet, Beza the historian, Calvin the theologian, and

Montaigne the essayist, show how the enlargement of language had opened the avenues of thought. It was not the result of a bursting out of exalted genius, but of sheer hard work and genuine devotion without hope of pecuniary gain.

Francis was welcomed with open arms by this happy band of idealists. His mind absorbed like a sponge all they had to teach. Their action was in line with his own dreams of Reformation through education. And it had to begin with Hamlet's study of "Words, Words, Words." His mother tongue was so crude that he had been compelled to fall back on Latin, but here he met practical dreamers sounding their battle-cry, "Let there be light." Think how much the English-speaking nations owe to this happy chance and to its effects on our language and literature!

A sonnet describes his emotions while Marguerite played the virginal, a forerunner of our pianos.

> How oft, when Thou, My music, music play'st,
> Upon that blessed wood whose motion sounds
> With thy sweet fingers, when thou gently sway'st
> The wiry concord that mine ear confounds,
> Do I envy those Jacks that nimbly leap
> To kiss the tender inward of thy hand,
> Whilst my poor lips which should that harvest reap
> At the wood's boldness by thee blushing stand!
> To be so tickled, they would change their state
> And situation with those dancing chips,
> O'er whom thy fingers walk with gentle gait,
> Making dead wood more blest than living lips.
> Since saucy Jacks so happy are in this,
> Give them thy fingers, me thy lips to kiss.

Francis attended as a member of the English ambassador's suite, with the throng of nobles who rode with King Henry to military displays in the provinces. But he also toured independently through many parts of the country, making notes for future use of all he saw and heard. Nothing was too great or too small to escape his attention. On a later visit to the Continent his tours took him to Spain, Italy, Germany, Denmark and other lands. These stored memories were afterwards turned into the lifelike scenes and characters of Shakespeare's plays.

Among his fellow-poets of the Pleiades at Marguerite's Court, it was known that Francis had taken Pallas Athena as his muse and inspirer. Pallas was the Goddess of Wisdom and Knowledge, represented in sculpture as shaking her spear of knowledge at the serpent of ignorance that writhed beneath her feet. From the shaker of spears Bacon derived his famous pen-name, the strangely spelled word Shake-speare, with its distinguishing hyphen. Of this we shall hear again.

Sir Amyas Paulet, the English ambassador, knew of course, of Marguerite's romance with Francis, and duly reported it to Queen

Elizabeth. Sir Amyas favoured the match, but Elizabeth would not allow her son to marry a divorced woman who was a Catholic.

This put an end to the idea of marriage, but not altogether to the Royal romance, for Bacon continued to treasure Marguerite in his heart all his life. From his contact with her he acquired the art of disguising his emotions in imaginative shapes. They were what was termed by his friends as "Living Art". The emotional passionate disturbance impelled him to bring forth some of the sweetest love-poems in the language, and to create the most beautiful female characters.

On his private tours to many parts of the country he sought out those secret Societies which kept alive the flame of ancient truth in defiance of official suppression. His innermost thoughts and yearnings are revealed to any initiated reader of the sonnet-diary which he wrote in concealed language. We see now the pattern into which his youthful dreams had crystallized. He was to promote a secret system which the Church and State would destroy if it were known: create a flexible English language which could express most subtle thoughts without recourse to Latin. Educate the common people by stage plays, parables in dramatic form, aiming at the triumph of virtue over vice. Teach his countrymen their history and make them into proud patriots. Plan secretly and write anonymously to spread his ideas so widely that they could not be uprooted.

And then in the midst of these high resolves, Sir Nicholas Bacon died, and Francis was recalled to England. Sir Nicholas had provided in his will for his own seven children, but little for Francis, who was left poor.

Francis knew that he had no real claims on the Bacon family, and that his future in any case depended on whether the Queen would acknowledge him or not. In his Apologia to Elizabeth he wrote "You have put me like one that the Frenchmen call Enfants perdus (lost children)." Lady Bacon, who was herself not well off, remained a friend, and his foster-brother Anthony a faithful comrade.

Anthony Bacon went to France and Italy as secret agent of the great Queen to collect vital information respecting the intentions of her enemies. He followed in the footsteps of Francis and cemented his brother's ties with secret societies, since Anthony was a whole-hearted enthusiast in his brother's cause and shared the far-reaching plans which Francis had made.

Meanwhile the Queen decided that Francis must continue to play the role of son to the late Sir Nicholas and resume his legal studies at Gray's Inn at her expense. The high-mettled Francis was brought to heel. Her principle was to "tame Barbary steeds by starving them of provender." He hoped yet to win her favour and be recognised as her heir. Again and again he renewed his suit.

As the law studies by no means absorbed the whole of his time, he entered the House of Commons. Parliament had been called together in consequence of plots to assassinate the Queen, and Francis Bacon advocated her safety in a maiden speech of such brilliance, that

the London Recorder remarked; "Before this I never heard in Parliament the like things uttered," and Elizabeth spoke of him as her "watch-candle."

The Parliaments, in which Bacon served, saved the liberties of England. They crushed the conspiracies of the Jesuits. Once Members went with Elizabeth to Tilbury, where the forces had concentrated to defend London against the Duke of Parma, when she uttered the memorable words: "I am come amongst you, as you see, resolved in the heat of battle to live or die with you. I have the body but of a weak and feeble woman, but I have the heart of a King, and of a King of England too."

These Parliaments laid the foundations of Empire. The Newfoundlanders regarded Bacon as the particular founder of our oldest British colony; they issued in 1910 a postage stamp showing Francis' portrait with the inscription: "Lord Bacon. The Guiding Spirit in Colonisation Schemes. 1610-1910."

To a colleague who proposed some changes in the Church, which would have destroyed it, he retorted:
"Sir, The subject we talk of is the Eye of England. If there be a speck or two in the Eye, we endeavour to take it out. He would be a strange oculist who would pull out the eye."

When he proposed to alter the language of the laws, putting them into simple diction, and was told by the barristers in the Commons that such a scheme was impossible and would lower legal incomes, he replied: "The laws should be read by all and be known to all. Put them in shape and give them into everyman's hand. Laws are made to guard the rights of the people, not to feed lawyers."

The most vital business of the Commons had to do with money grants. In 1589 Bacon moved a clause that extraordinary grants were meant for war and war only. The Crown hotly contested this limitation, but Bacon carried his point. His courage in opposing the Crown made him the champion of liberal reforms. For more than a quarter of a century he earned the affection of the House which his genius adorned.

So far we have glanced at some of his public work. Now let us enquire into his concealed labours.

While on the Continent he had been initiated into the mysteries of the Rosicrucian Fraternity and the Masonic Brotherhood, whose objects were the restoration of Sciences and Art and the alleviation of human misery. When he returned to England he published educational works under the Seal of the Rosicrosse and introduced Freemasonry. He compiled the Masonic Ritual as Founder, Father and First Grand Master of the Craft. He began the tremendous task of building up the vocabulary of the language. The Shakespearian Plays and Francis Bacon's prose works contain a vocabulary of twenty thousand words. The average well-educated man of today possesses perhaps three thousand. A Stratford country villager in those days would not know any more than three hundred.

He employed a number of scriveners, his "good pens," his "com-

peers by night," to translate text-books on history, geography, science and various other subjects. In such ways he laid his "great bases for eternity:"—hidden, in the dark, using many pen-names. He spent all the money he could make or obtain to further these aims; so, too, did Lady Bacon and his foster-brother Anthony, fired by the same ideals. He actually pledged his credit, ran into debt, got into the hands of the Jewish money-lenders, was flung into the debtor's prison and rescued by Anthony—here one can see the Antonio touch in the Merchant of Venice—yet remained true to his principles: the laying of ethical and intellectual foundations for a Nation.

He has been maliciously slandered for his dealings with his brother, the Earl of Essex, the Queen's second son, who was her favourite. Essex was rash, hasty, impulsive. Francis did his utmost to keep him steady. They arranged that if ever Essex were named by the Queen as her successor, Francis should have a free hand for his important literary and reformative schemes.

Essex acted towards the Queen with insufferable arrogance and committed treason, although he had been warned by Francis. Elizabeth was placed in an embarrassing position. Francis intervened and persuaded her to exercise Queenly prerogative. Essex, still foolishly blind, committed another act of treason. This time there was no escape. Francis was even commanded to prosecute him with other Crown lawyers. Essex was sentenced to death.

Francis had, however, little fear that Essex would actually go to the block. He knew that the condemned man had the Queen's ring in his possession. He had the Queen's assurance that if the ring be sent her as a signal of distress, she would regard this bending of his pride as a plea for mercy and refuse to sign the death warrant.

Her ministers pressed for the signature. She declined. The days passed. Under continued pressure she signed, and Essex died.

As a matter of fact, Essex had sent the ring, relying on the Queen's promise. The Countess of Nottingham had kept it back. On her deathbed the Countess sent for the Queen and confessed her guilt. History records that the horrified Queen shook the dying woman on her bed, shouting at her, "God may forgive you, but I never can."

She returned to the Palace a broken-hearted woman, refusing to take food or go to bed. She lay for ten days and nights on the floor supported by cushions. She refused to name her successor. An eye-witness declared that she died with a heart full of remorse, as though weighed down with some guilty secret which she could not disclose even to her clergy . . . So ended Queen Elizabeth.

(*To be continued*)

FRANCIS BACON TODAY

By R. J. W. Gentry

OUTSIDE the Francis Bacon Society, how many people are given to anything like a regular or full reading of Bacon's acknowledged works? Alas, probably quite a small proportion of the literate population! True, the famous *Essays* are brought to the acquaintance of most young people at school; students in higher grades are occasionally required to study (at least in part, and for examination purposes) the *Advancement of Learning*, the *Novum Organum*, or the *Reign of King Henry VII*. But the general adult reader is usually inclined to view Bacon's works as belonging to a remote period whose thought and expression are somewhat beyond him, and as having little relation, anyway, to the interests of modern times. Through ignorance, let it be plainly said, he is not interested.

Now this is really something we must deplore—that so many having the privilege of being his own countrymen and speaking the English language should be willing to miss the benefits of contact with his wonderful mind and art. It may be that certain misconceptions continue to underlie the ordinary man's view of his personality and writings. False history teaching has bred the notion of Bacon as a time-server and taker of bribes; false evaluation has reached the hasty and erroneous conclusion that his scientific ideas have all been shown up as absurd in the light of modern knowledge. Many that happen to have taken a glance at the *Sylva Sylvarum* pronounce this work to be their reason for taking no further interest in his philosophical writings. They instance certain passages which are now regarded as mistaken in their facts, and ask if Bacon is worth the trouble of reading. "The observation that the *Sylva* has its doubtful and erratic passages is not new, but the object of the work was not immediate perfection. Bacon was putting together a miscellany of materials so that others might select as their occasion proposed and, by the aid of his inductive method, go farther and produce accurate results," much as a gardener uses his nursery. (*Times Literary Supplement*, 16 August, 1947). Bacon worked alone and against time (being a sick man and afraid he might die before demonstrating his method) when he really needed an army of assistants, a fund of money, and an abundance of leisure. So it is hardly fair to judge his worth to us today simply upon such superficial impressions.

Far more sensible and just would it be to "chew and digest" the *Advancement* and the *Novum Organum*. The conscientious student cannot fail to be inspired by the eloquent defence of learning, and impressed by the remarkable scope of his survey of the knowledge extant in his own day. "In the *Advancement* Bacon showed his deliberate foresight by distinguishing between what had been done for learning and what remained to be done, so as to strike the balance between merits and defects. Hence too, at the end of the *De Augmentis* he drew out of these defects a list of *Desiderata*. The consequence

is an extraordinary suggestiveness of problems to the thinking mind. At the very moment when we tend to lose ourselves in the antique technicality of his intricate divisions and subdivisions, we are constantly surprised by some new proof of his modernity." (Thomas Case: Preface to World's Classics edition of *The Advancement of Learning*).

As simply one example of this striking modernity so often to be found in Bacon's works, and restricting our attention to the *Advancement*, we may refer to Bacon's notion of the *philosophia prima, sive de fontibus scientiarum*, which occurs in the Second Book: "In philosophy, the contemplations of man either penetrate unto God, or are circumferred to nature, or are reflected or reverted upon himself. Out of which several inquiries there do arise three knowledges; divine philosophy, natural philosophy, and human philosophy or humanity. For all things are marked and stamped with this triple character, of the power of God, the difference of nature, and the use of man. But because the distributions and partitions of knowledge are not like several lines that meet in one angle, and so touch but in a point; but are like branches of a tree, that meet in a stem, which hath a dimension and quantity of entireness and continuance, before it come to discontinue and break itself into arms and boughs: therefore it is good, before we enter into the former distribution, to erect and constitute one universal science, by the name of *philosophia prima*, primitive or summary philosophy, as the main and common way, before we come where the ways part and divide themselves . . . Because in a writing of this nature I avoid all subtility, my meaning touching this original or universal philosophy is thus, in a plain and gross description by negative: 'That it be a receptacle for all such profitable observations and axioms as fall not within the compass of any of the special parts of philosophy or sciences, but are more common and of a higher stage' . . It appeareth likewise that I have assigned to summary philosophy the common principles and axioms which are promiscuous and indifferent to several sciences."

This extract notices a point of particular importance to us in these days of specialisation in studies. The advances made in pretty well every line of scientific and technological research are truly marvellous; so much so that nobody nowadays can emulate Francis Bacon himself, and confidently take all knowledge to be his province. This expansion compels a vigorous specialisation on the part of the student; increasingly, he aims at a career as an expert in part of a part of a subject. And it will take all his time and energy to achieve his aim. The complex organisation of modern communities continually requires experts, and in ever growing numbers. But this requirement is making a training in scientific *humanism* more and more difficult to come by; the 'atom age' is atomising itself intellectually, and the sense of learning as an adjunct to living is being replaced by that of learning merely as an adjunct to a particular job. We hear much about the 'spiritual void' that seems to characterize our times, and no wonder.

Professor J. D. Bernal, addressing himself to the problem of the

overloaded curricula of our schools, says: "We cannot teach scientific humanism unless we are prepared to cut down drastically the amount taught in practically every field of teaching. In science, at least, we can see now that our presentation of whole subjects, such as physics, could be enormously simplified and shortened by thinking out, in the light of most recent knowledge of relativity and quantum theory, how to present the older and apparently simpler parts of physics. Already abroad, notably in France and Holland, this has been done. There is no longer any division into heat, light, and sound, electricity and magnetism; but the general principles of moving and vibrating systems are taught and illustrated by appropriate examples from optics, electronics, and mechanics. In chemistry the situation needs even more drastic modification. The old chemistry was largely a matter of memory, a set of cookery recipes that had, for no apparent reason but to worry the student, to be learnt by heart. The new chemistry, based on the atomic theory, is on the other hand, logical, and makes no demand on the memory. In the biological subjects we are still plagued by the existence of branches of the subject such as zoology, botany, or physiology that have no logical reason to exist in the light of our present much more generalized knowledge of common biological functions . . . Essentially, what we are aiming at in both arts and science is to reduce the amount of learning in order to be able to increase the range and depth of understanding." (*Thinker's Digest*, report of lecture, Vol. 2, No. 2).

This concern of a distinguished scientist for an increase in the student's 'range and depth of understanding' of his subject in the manner suggested reminds us, surely, of Bacon's words already quoted: ". . . The distributions and partitions of knowledge are not like several lines that meet in one angle, and so touch but in a point; but are like branches of a tree, that meet in a stem, which hath a dimension and quantity of entireness and continuance . . . I have assigned to summary philosophy the common principles and axioms which are promiscuous and indifferent to several sciences." This would seem, then, to have a modern educational ring.

"If any man think philosophy and universality to be idle studies, he doth not consider that all professions are from thence served and supplied. And this I take to be a great cause that hath hindered the progression of learning, because these fundamental knowledges have been studied but in passage. For if you will have a tree bear more fruit than it hath used to do, it is not anything you can do to the boughs, but it is the stirring of the earth and putting new mould about the roots that must work it." (*Advancement*, Book II). It is among the roots of learning that we must put the mould of meaningfulness, and where a sense of meaningfulness is to be acquired, there must necessarily be some scale of values. It is precisely here that Bacon has most to offer the student of today. He is indeed an author who can well inculcate the values of scientific humanism. Besides the intellectual discipline of his Method, the inspiration of his clear and noble language of exposition and exhortation has a claim equal to Shakespeare's to be

part of any higher school curriculum. Professor Fowler is of the opinion that "the best introduction to a subject is often to be found through some historical monument which is less formal and technical than modern textbooks, and which displays the efforts of genius in attempting to understand and overcome the fundamental problems and difficulties of science." (*Francis Bacon*). He also says this: "The educational value of the *Novum Organum* has never, I think, been sufficiently pointed out, but it seems to me very real and important."

In case it should still be asked how Bacon can possibly have anything to offer young students three centuries and more after his time, let us hear Professor Fowler once again: ". . . What are the lessons which he effectually communicates? The duty of taking nothing upon trust which we can verify for ourselves, of rigidly examining our first principles, of being carefully on our guard against the various delusions arising from the peculiarities of human nature, from our various interests and pursuits, from the force of words, and from the disputes and traditions of the schools; the duty of forming our conclusions slowly and of constantly checking them by comparison with the facts of nature and life, of avoiding merely subtle and frivolous disputations, of confining our enquiries to questions of which the solution is within our power, and of subordinating all our investigations to the welfare of men and society . . There is something about Bacon's diction, his quaintness of expression, and his power of illustration, which lays hold of the mind, and lodges itself in the memory, in a way which we hardly find paralleled in any other author, except it be Shakespeare."

The study of Bacon, then, can greatly assist in the education of the scientific humanist. The implication of the word "humanist" is especially to be borne in mind. No matter how science may advance in itself, its use in improving the conditions of human life can be only too easily frustrated by political folly or wickedness. The period we are living in has its dark spots: blatant prostitution of discovery and invention to the service of destruction; materialistic emphases; confusion of values. If men are ever to be brought to recognize and destroy immediately the seeds of political and social evil as they are subtly planted in their midst by soulless power maniacs, they must be trained in youth in wisdom and goodness, as well as in knowledge and intelligence.

Wisdom is, indeed, Bacon's ideal and objective in education. Hazlitt wrote: "Bacon has been called (and justly) one of the wisest of mankind. The word wisdom characterises him more than any other . . . He had made an exact and extensive survey of human acquirements: he took the gauge and meter, the depths and soundings of human capacity. He was master of the comparative anatomy of the mind of man, of the balance of power among the different faculties. He had thoroughly investigated and carefully registered the steps and processes of his own thoughts . . and he applied this self-knowledge on a mighty scale to the general advances or retrograde movements of the aggregate intellect of the world. He knew well what the goal of moral

and intellectual power was, how far men had fallen short of it, and how they came to miss it." (*Age of Elizabeth*, Lecture VII).

Bacon himself was possessed of a supreme rule of conduct—the help of others. "Believing that I was born to the service of mankind," he writes, "and regarding the care of the commonwealth as a kind of common property, which, like the air and water, belongs to everybody, I set myself to consider in what way mankind might best be served." (Preface to *The Interpretation of Nature*). His whole active and contemplative life evidences the sincerity of this magnanimous declaration. Not only did he seek to banish ignorance, superstition, and the coercion of conscience; he strove to awaken charity in the minds and hearts of men. He was distressed to see men divided by religious strife. His own gentleness and breadth of outlook could not abide any unwarranted compulsions in matters of belief. He held that "consciences are not to be forced, but to be won and reduced by the force of truth, by the aid of time, and the use of all good means of instruction or persuasion." (*Observations on a Libel*).

In these comparatively tolerant days we would regard this mild affirmation without surprise; at the time it was made it was a new and bold principle to advocate. Short-sightedness of spiritual and intellectual vision had brought about an unhappy marriage between religion and science. The former had long been hag-ridden by superstition, the latter was in large part erroneous; but this did not prevent those of one sect hounding to death those of another. To lessen and dispel this homicidal dissension, he sought the divorce of theology and natural philosophy. He speaks of "the extreme prejudice which both religion and philosophy hath received and may receive by being commixed together; as that which undoubtedly will make an heretical religion, and an imaginary and fabulous philosophy." Further, he says we may not "take up Mahomet's sword . . that is, to propagate religion by wars," *i.e.*, kill each other over dogma. Why should we do so, seeing that the human being, as far as can be discovered, has no natural faculty whereby he may discern the inner thoughts of God, or His nature? "By the contemplation of nature to induce and enforce the acknowledgement of God, and to demonstrate His power, prudence, and goodness is an excellent argument, and hath been excellently handled by divers . . But on the other side, out of the contemplation of nature, or ground of human knowledge, to induce any verity or persuasion concerning points of faith, is in my judgement not safe: 'Da fidei quae fidei sunt'." (*Advancement*, Book II). But real religion he named as one of the four pillars of government; if any of these be shaken or weakened in the storms of dissension, men had need, he says, to "pray for fair weather."

Bacon's genius for analysing human behaviour is very marked, especially in his famous *Essays*. In the *Shakespeare Commentaries* of the great critic, Gervinus, can be found this tribute, which surprises Baconians the least of all people: "In Bacon's works we find a multitude of moral sayings and maxims of experience from which the most striking mottoes might be drawn for every play of Shakespeare,—aye,

for every one of his principal characters . . testifying to a remarkable harmony in their mutual comprehension of human nature.",

The true ends of knowledge, he taught, are "the benefit and use of life; and that they perfect and govern in charity." The study of his *New Atlantis*, an idealised portrait of the human commonwealth based upon knowledge scientifically gathered and applied in wisdom and love, would make perfect reading for our own thoughtful young citizens. Not only is there the enthusiasm for the material achievements of science, but the excellence of the Christian ethic is also shown forth. Bacon exalts the Pauline principle of charity into a supreme rule of conduct. The Father of Solomon's House had "an aspect as if he pitied men," as well he might again if he could look upon some aspects of our present-day world. Most understanding and benevolent himself, he nevertheless reveals how the prosperity and happiness of his enlightened country depends on a discipline of co-operation and industriousness, freely embraced by everybody. What inspiration abides in his description of the activities of his fellow-countrymen !

"Surely if the purpose be in good earnest not to write at leisure that which men may read at leisure, but really to instruct and suborn action and active life, these georgics of the mind concerning the husbandry and tillage thereof, are no less worthy than the heroical descriptions of virtue, duty, and felicity." With Bacon's spendid literary art to help the implantation of his salutary teachings, the young students of our time have an opportunity for a wide and pleasant education in the fundamentals, within the compass of one man's works.

LATTEN: ITS MEANING AND INTENTION

By ARDEN

THE famous *Concordance to Shakspere* (1874) compiled by Mrs. Cowden Clarke, lists the word "latten" once only; *viz.* page 427:

LATTEN: of this latten bilbo . . *Merry Wives*, i. 1.

In *A New Shakespearean Dictionary* (1936) compiled by Richard John Cunliffe, the word appears on page 172:

LATTEN: A mixed metal, identical with or resembling brass: attrib.: This latten bilbo . . *Merry Wives* I. i. 165.

This is also given as the only instance from the plays, but, when we consult the Folio Text (1623) we find:

Pist. Ha, thou mountaine Forreyner: Sir *Iohn*, and Master mine, I combat challenge of this Latine Bilboe: word of deniall in thy *labras* here; word of denial; froth, and scum thou liest. (original italics).

It will be noted that there is no word "latten" in the text and therefore the above instances as published by Clarke and Cunliffe are, in reality, modern amendations.

The Baconian may well enquire: What has happened to the famous line "Hang-hog is latten for Bacon, I warrant you," said to be found in the same play in Act 4, Sc. 1.? The answer to that would be: that neither the *Concordance* nor the *Dictionary* list the line under "LATTEN." In fact it is listed under the form "LATIN."

Let us then, examine the *Concordance* and the Folio Text and see how all the forms of "latten" or "latin" are treated. Under the heading "LATIN" we find there are eleven references, against one for "LATTEN." (*Concordance*).

1. *Concordance:* you spake in Latin then . . . *Merry Wives* i. 1.
   Folio: Slender: you spake in Latten then to . .
2. *Con.:* hang hog is Latin for bacon . . . *Merry Wives* iv. 1.
   Fol.: Quickly: Hang-hog is latten for Bacon . . .
3. *Con.:* that's the Latin word for . . . *Love's L. Lost* iii. 1.
   Fol.: Clowne: Remuneration, O, that's the Latine word for three-farthings . . .
4. *Con.:* I smell false Latin . . . . *Love's L. Lost* v. 1.
   Fol.: Pedant: Oh I smell false Latine, *dunghill* for *unguem.*
5. *Con.:* he hath neither Latin, French . . . *Mer. of Venice* 1. 2.
   Fol.: Portia: . he hath neither *Latine, French,* nor *Italian.*
6. *Con.:* with a priest that lacks Latin . . *Taming of Shrew* i. 2.
   Fol.: Rosaline: With a Priest that lacks Latine . . .
7. *Con.:* What he leges in Latin . . . *Taming of Shrew*, i. 2.
   Fol.: Grumio: nay 'tis no matter sir what he leges in Latine.
8. *Con:* in Greek, Latin, and other languages . . *Taming of Shrew* ii. 1.
   Fol.: Gremio: . . as cunning in Greek, Latine, and other . . .
9. *Con.:* thus in Latin, Praeclarissimus filius . . *Henry V.* v. 2.
   Fol.: Exeter: . . and thus in Latine: *Praeclarissimus Filius* . .

10. *Con.:* away with him ! he speaks Latin . . . 2 *Henry VI.* iv. 7
Fol.: Cade: . . . away with him, he speaks Latine.
11. *Con.:* O my good lord, no Latin . . . *Henry VIII.* iii. 1.
Fol.: Queen: O good my Lord, no Latin; . . .

A glance at the above will show the following pattern of amendations found in modern texts:

(a) Folio: "Latine" (Bilboe) to "latten"
(b) "Latten" (spake in) to "Latin" } *Merry Wives*
(c) "latten" (Hang-hog) to "Latin" }
(d) Then eight changes of "Latine" to "Latin"
(e) In *Henry VIII* we find "Latin" which is unchanged.

This at once presents a strange picture: for whilst we need not quarrel with the last nine examples, we might have understood that the first three examples all in one play might have given the orthographic experts pause. The first example shows that they were not above considering the word "latten" in its rightful context. When in the same play the Folio Text gives "latten" or "Latten" the suspicion amounts to a certainty that the contexts in which these words are found have been badly misunderstood.

The truth of the matter is that each of the three first examples are undoubtedly puns in a punning context.

(a) The "Latine Bilboe" line and (b) the "Latten" line, are both in a scene which involves punning and word-play in Latin.

The least that can be said of the textual experts is that they take a matter-of-fact view and thereby half destroy the punning allusion.

(c) In the case of the line, "Hang-hog is latten for Bacon, I warrant you" the matter is more serious, for besides the change from "latten" to "Latin" the rest of the textual amendations entirely ruin the wit and the intention. An examination of the whole scene reveals that we have the same character *Evans*, mispronouncing both English and Latin; but the crux of the matter lies in the usage of the hyphenated "Hang-hog", the form "latten", and the capital letter name "Bacon." The next line gives the correct clue to the true intention and derivation of the one before. Let us see both as they appear in the Folio Text:

Qu(ickly): Hang-hog is latten for Bacon, I warrant you.
Eua(ns): Leaue your parables ('oman) What is the *Focatiue case* (*William?*)

Here we are told that Mistress Quickly has coined a *parable*. Let us examine the meaning of this word:

> Parable. n. Fictitious narrative used to typify moral or spiritual relations; allegory; (archaic) enigmatical saying, proverb (etc.).
> *Oxford Dictionary*

The trend of this is obvious and straight forward and the allusion is to the well-known *Apophthegm* 36 found in *Resuscitatio*, 1671, as published by William Rawley, D.D. Here it is:

> 36. Sir *Nicholas Bacon*, being appointed a Judge for the Northern Circuit and having brought his Trials that came before him to such a a pass, [*sic*] as the passing of Sentence on Malefactors, he

was by one of the Malefactors mightily importuned for to save his life, which when nothing he had said did avail, he at length desired his mercy on the account of kindred: Prethee said my Lord Judge, how came that in? Why if it please you my Lord, your name is *Bacon*, and mine is *Hog*, and in all Ages *Hog* and *Bacon* have been so near kindred, that they are not to be separated. *I but* replyed Judge *Bacon, you and I cannot be kindred, except you be hanged; for* Hog *is not* Bacon *until it be well hanged.*

It will be noted at once that without the capital letter B for "Bacon" the allusion to a NAME is glossed over. And yet the hint is clear enough that in the scene with Evans and Mistress Quickly *names* and their "cases" are in the air. The more recondite word-play and punning will be considered later.

The next point to be dealt with is the incidence of the word form "latten" and "Latin" in other texts whereby we might gain assurance that the differing forms of orthography suggest a change of sense. We have such an example in the play *Returne from Parnassus I*, lines 1430 to 1432:

Gullio: I would prove it upon that carrion wit of thine that my Latin is pure Lattin, and such as they speak in Rheims and Padua.

(*Oxford and Clarendon Press Ed.* 1886)

Here the punning intent is underlined by the use of the word "pure" as against "a mixture."

That the word-play on latten and Latin was a well-known "chestnut" can be gathered by the following two instances:

"Shake-speare was Godfather to one of *Ben: Johnsons* children, and after the christning being in a deepe study, Johnson came to cheere him vp, and askt him why he was so Melancholy? no faith *Ben:* (says he) not I, but I haue beene considering a great while what should be the fittest gift for me to bestow vpon my God-child, and I haue resolu'd at last; I pry'the what, sayes he? I faith *Ben:* I'le e'en giue him a douzen good Lattin Spoones, and thou shalt translate them.

(From *Merry Passages and Jeasts* (*Harl.* MS. 6395, f.2) circa 1624-44. The MS. is anonymous but is ascribed to Sir Nicholas L'Estrange as many of the items were initialed S.N.L.

A Short Life of Shakespeare

(Chambers and Williams: Oxford Un. Press, 1933)

The next is taken from *Resuscitatio I* page 32 of Bacon's *Letters: A* Letter *to Mr.* Matthew, *upon sending his* Book, De Sapientia Veterum.

Mr. *Matthew*,

I do very heartily thank you for your *Letter* of the 24. of *August* from *Salamanca*; and in recompence thereof, I send you a little *Work* of mine that hath begun to pass the *World*. They tell me my *Latin* is turn'd into Silver and become current: Had you been here, you should have been my *Inquisitor* before it came forth. But I think the greatest *Inquisitor* in *Spain* will allow it. But one thing you must pardon me, if I make no haste to believe, that the

World should be grown to such an Extasie, as to reject *Truth* in *Philosophy*, because the *Author* dissenteth in *Religion:* No more than they do by *Aristotle* or *Avverroes*. My great *Work* goeth forward; and after my manner *I* alter ever when I add. So that nothing is finished, till all be finished. This *I* have written in the midst of a *Term* and *Parliament*; thinking no time so possessed, but that *I* should talk of these matters, with so good and dear a *Friend*. And so with my wonted Wishes, I leave you to *Gods* goodness. From *Grayes-Inn*, 27th. of *Febr.* 1610. (original italics).

The coincidences can now be listed as follows:

A. The word-form "latten" is confined to three puns on Latin in a single Shakespeare Play: *The Merry Wives of Windsor*.
B. The name Bacon occurs in the "Hang-hog" line.
C. We are told that it is a 'parable', *i.e.* an allegory or enigmatic saying; a fictitious story with a moral.
D. The line is an echo of Bacon's *Apophthegm* 36.
E. In an anonymous but contemporary play, *Returne from Parnassus I* in a scene involving *Ingenioso* and *Gullio* (said to be Francis Bacon and William Shagsper, the Actor; the root meaning of Ingenioso =Free=the root meaning of Francis), a word-play on Latin and Lattin is put into the mouth of *Gullio* (Gulielmus Shagsper: of the baptismal record).
F. In the "Hang-hog" scene there are three characters: Evans, Mistress Quickly, and *William*.
G. Another contemporary apophthegm in manuscript records that "Shake-speare" punned on "Lattin" with regard to a gift of (silver) spoons, to one of Ben Jonson's children.
H. Ben Jonson is required to "translate" the "Lattin Spoones." Ben Jonson worked as a translator for Bacon.
I. In a letter to Mr. Tobie Matthew, Bacon also makes word play on "Latin" and "Silver" with other punning allusions.

A further refinement of the above is as follows:

1. Shake-speare puns on Latin.
2. Puns are put into the mouth of Shaksper the Actor.
3. Bacon puns on Latin.
4. The Bacon *Apophthegm* 36 is the source for the "Hang-hog" line which carries the name Bacon.

The way is now clear to decipher the line further and the first stage has long been known to readers of BACONIANA; but I regret that I am unable to name the Baconian who first transliterated the phrase "Hang-hog."

Hang-hog is latten for Bacon, I warrant you.

The Latin for 'to hang' is *suspendere: sus* is a sow, swine, pig, hog; *pendere* is to hang down. Therefore Hang-hog=*suspendere*.

We can now examine the words "is latten" which besides the pun on "Latin" also connote 'a mixture': and why not a 'mixture' of letters?

Hang-hog is latten for Bacon, I warrant you
is latten=is latent (a shift of one letter only)
is latent=is hidden or concealed.

Note: The line is spoken by Mistress Quickly who has no Latin. However we have not finished with the possibilities of the anagram.

Hang-hog is latten for Bacon, I warrant you.
is latten=*latentis*
latentis=concealed, hidden
Hang-hog *latentis* for Bacon, I warrant you.

Note: Mistress Quickly might well have spoken this line and were it not for the too open hint conveyed therein, it would be of a kind with the rest of the admixture of Latin and English found in the Scene.

I am aware that an anagram is a poor substitute for fact, but I offer the solution to "is latten" for what it is worth. That it is possible to arrive at transliterations with the meaning of "concealed" and "hidden" comes from the similarity of the word "latten" with "latteo" from which we derive the English form "latent."

Perhaps some Baconian scholar will see further refinement, and to this end let us subject the whole of the line to transliteration. Before I do so it would be as well to enlarge on the intention and meaning of "Latin", in connection with "Lattin" and "latten". If readers will consult a good dictionary they will find a great deal of matter apposite to the subject in mind. When Bacon punned on "Latin" it was no accident that he mentioned "Silver". First we have the punning intention of "Latin"="latten"="mixture of metals"=brass.

Now brass has the connotation of "brazen" and when Bacon wrote that his "Latin had turn'd into Silver and become current" he not only punned on "latten" but also on Silver. First there is the punning allusion to 'base coinage' and 'silver coinage'—that is the open allusion; but a more recondite one is contained in the connotation of an improvement in his Latin; *i.e.* from "brazen Latin" to "Silver Latin". Strangely enough this is modesty itself for superlative Latin is "Golden Latin" or "Augustan Latin". And even more strange: Silver Latin means "Thieves Latin" or the "secret language of thieves."

Now this innuendo is a pointer to deciphering the hidden intention of the words "is latten."

It follows that we can legitimately list the connotations as follows:

Hang-hog = *suspendere* by transliteration; a form of dog Latin.
= an allusion to *Apophthegm* 36.
is latten = is Latin (punning connotation).
= *Latentis* (bi-lingual anagrammatic punning).
= concealed (anagrammatic transliteration).
= Mixture of brass; brazen (literally).
= debased Latin (punning connotation).
= Dog Latin (synonomous connotation).
= Low Latin (Further connotations).
= Thieves' Latin (synonomous connotation).
= secret language of thieves.
= debased Latin; a secret language.

It is remarkable to find that Latin itself can be a secret language. Let us take the hint and submit the whole line to transliteration.

Hang-hog is latten for Bacon, I warrant you.

Transliteration:

Suspendere latentis pro Bacone, I warrant you.

So much for the first phrase—but what of "I warrant you"? This I must leave to others but, for what it is worth, I find that "warrant" can be transliterated as "*Auctor*"; we have "Caesare auctore"—"under the warrant of Caesar." Finally this gives:

warrant=*auctor*=author.

This word is often used by Bacon to denote an author or inventor, and in an English context. The word has the same meaning as in "authority" which is derived from the Latin root "Auctor."

In conclusion let us consider the name of the character ***Mistress Quickly.*** This also has a part to play in the innuendo:

quickly=*cito*=to summon loudly, to name (!) ***especially in court.***

And since Evans asks for the "Focative case" in the very next line we remember that:

vocative=calling.

The amount of sub-surface punning is amazing when we recall that the *Apophthegm* 36 deals with the "case" of Hog who would be "Bacon."

I refer my readers to the work *Hermes Stella* by F. W. C. Wigston for further demonstration of the collusion between the line "Hang-hog is latten for Bacon, I warrant you", *Apophthegm* 36, *The Advancement of Learning*, 1640, and *Henry VII.*

THE WISDOM OF THE ANCIENTS RECONSIDERED

By M.P.

It is a graceful tale of Tithonus that he was beloved by Aurora, the goddess of the Morning who, desiring to enjoy him forever, besought Jupiter that he might never die. But with feminine inconsequence she omitted to ask that he might be spared the infirmities of old age, so that, although he was exempted from physical death, there crept upon him an extraordinary condition of miserable exhaustion; and at last Jupiter in pity turned him into a grasshopper.

* * * *

This fable contains an ingenious portrayal of Pleasure, which in irs first dawning is so delightful that men are wont to pray for its eternal continuance, forgetting that Satiety and Revulsion, like old age, are creeping upon them unseen.

Such people, when no longer capable of active enjoyment, try to satisfy their desires by re-telling the tales of their youth; a tendency to be remarked in lewd persons who are forever harping on indecent stories, and in warriors who are continually recounting their deeds. Such people come in the end to resemble grasshoppers, whose principal vigour is in their voices.

* * * *

The contemplation of beauty is a pleasure only for so long as it holds an element of surprise—of a meaning which still unfolds. The best things can be overdone, but when meted out in smaller doses, as the Chinese unroll their pictures, the charm lasts longer.

> "So am I as the rich whose blessed key
> Can bring him to his sweet unlockéd treasure
> The which he will not every hour survey,
> For blunting the fine point of seldom pleasure."*

Few things can be as tedious as constant repetition. As Bacon remarks in another context, a man might choose to die "only upon a weariness to do the same thing so oft over and over". Yet if Pleasure cannot be perpetuated neither can it be abolished. There is a kind of pleasure to be found even in mortification; for if denials and suppressions are not discarded when mastery is established, they themselves become master. The man is then slave to the inverted pleasures of asceticism—subtle re-embodiments of renounced desire.

To endure suffering, to "bid that welcome which comes to punish us" is the wisdom of the martyrs: and to them Aurora's glamour of perpetual bliss would seem absurd. But delight ever comes first, to be followed anon by suffering and wisdom. The first apprehension of Beauty (which almost catches the breath) must lead towards comprehension or become a dying echo. The first enchantment of the Dawn must carry the seed of a future regeneration, or become submerged in monotonous repetition, like the thin derisive laughter of the insect world.

*Sonnet 52.

CORRESPONDENCE

To the Editor of BACONIANA
Sir,

BACON'S BIRTHPLACE

Mr. M. A. Whitney says (BACONIANA, Dec. 1953, p. 130) that Rawley's remark as to Bacon being "born at York House or York Place" in the Strand "gave a hint to anybody aware that York House was the home of Sir Nicholas Bacon, Lord Keeper of the Great Seal, while York Place was the palace of Queen Elizabeth. The birth was shrouded in mystery. He was either the son of Lady Bacon, or the son of the 'virgin Queen'."

Now, there is no mystery whatever about the birthplace of Francis Bacon, nor of his parentage, which is attested many times in contemporary documents and records.

The royal palace was not known as York Place. It had been "Whitehall" since Henry VIII confiscated it from Wolsey. York House was in the parish of St. Martin's, and in that church Francis was baptized as the son of the Lord Keeper. As to the impossibility of the Queen having been a mother on 22nd January, 1660/1, there is again ample contemporary proof in her movements and her attention to state affairs, and in the observations, duly recorded, of persons about the Court. On the very day of Bacon's birth, the Spanish Ambassador in London, Alvarez de Quadra, spying on behalf of King Philip, wrote to his royal master:

> "I must not omit to say also that the common opinion, confirmed by certain physicians, is that this woman is unhealthy, and it is believed certain she will not have children . . This being the state of things, perhaps some step may be taken in your Majesty's interests towards declaring as successor to the Queen, after her death, whoever may be most desirable for your Majesty."

When Bacon celebrated his sixtieth birthday, with great state at York House, Ben Jonson, who was present, addressed an ode "On Lord Bacon's Birthday." This was four days before Bacon was created Viscount St. Alban. The forthcoming elevation was known to Bacon and his friends, including Ben Jonson, who referred to it as "a brave cause for joy." I need not quote the whole ode, but the following lines are important to the present argument:

> This is the sixtieth year,
> Since Bacon, and thy lord was born, *and here*
> Son to the grave wise Keeper of the Seal,
> Fame and foundation of the English weal.
> What then his father was, that since is he,
> Now with a title more to the degree;
> England's high Chancellor; the destin'd heir
> In his soft cradle, to his father's chair.

I cannot help feeling that most Baconians are thoroughly weary of the constant creation of "mysteries" where a little investigation is sufficient to prove that nothing inexplicable exists.

Yours truly,
HOWARD BRIDGEWATER

Thanet House,
74 Egmont Rd.,
Surbiton, Surrey.

To the Editor of BACONIANA
Sir,

FRANCIS BACON'S BIOGRAPHY

On p. 129 of the current (December 1953) issue of BACONIANA appears an article "Francis Bacon" by M. A. Witney, which contains much information about Francis Bacon's life that seems to have entirely escaped the notice of his biographers—Spedding, Mallet, Stephens, Hepworth Dixon, Abbott, Fowler, Steeves, Sturt, and others. This is something of sensational dimension for us

students of his Life. M. A. Witney's story (originally presented as a lecture) must have impressed his auditors deeply; indeed, this new light upon such a famous historical figure is of headline importance.

Occasionally, I have had the pleasure of lecturing on the Bacon-Shakespeare question to schools and colleges, and have so far met with courteous interest and a kindly suspension of disbelief, at least temporarily. But teachers of history and literature (I have found some of these also in my audience) are sticklers for facts, and during question time there have been the inexorable demands for factual support of my statements. In view of this experience, I would ask M. A. Witney kindly to help me by providing such evidence as he may have for the following statements made by him:

p. 130 "Elizabeth requested her sister that 'she might have her head cut off with a sword, and not with an axe after the present fashion'." (I had a notion that it was Elizabeth's *mother* that requested this, not Elizabeth herself).

p. 130 ". . . Elizabeth feared that if she were to have a bastard son . . ." (*In* what document may this fear be authenticated?)

p. 131. "A few months later a boy was born and taken charge of by Lady Bacon . . Correspondence shows that the birth was known to Lord Burleigh, the Secretary of State." (Would it be possible for us to know where this correspondence may be directly consulted?)

p. 132. "Francis' pet name was 'Baby Solomon'." (Where is this given as a fact?)

p. 133. "After three years at the University he returned to Gorhambury . . Elizabeth visited them and was entertained with plays and pageants." (What are the historical records which prove that 'plays and pageants' were given at Gorhambury?)

p. 133. "The Queen decided to send him *post-haste* to France *so as to get him out of the way*." (My italics. I should be much obliged to have particulars of the 'recently decoded manuscript' in the British Museum which establishes the truth of the italicised words).

p. 134. "In an agony of shame and distress he (Francis Bacon) rushed home to Lady Bacon, the woman he had always known as his mother. He learned from her that she and Sir Nicholas were his foster-parents, that the Queen and the Earl of Leicester had been privately married about four months before Francis was born, that he had a brother some years younger, and that she and Sir Nicholas had been sworn to secrecy.' (Where may I direct any inquirers in my possible future audiences to look for sound historical evidence which will enable them to accept these statements as facts?)

I am sure M. A. Witney will assist me to meet the demand for *substantial* proof usually, and fairly, made by those on the orthodox side open-minded enough to give us a hearing.

Yours faithfully,

44 Flanders Road, London, W.4 R. J. W. GENTRY

To the Editor, BACONIANA

Sir,

I am glad to learn from the "Editorial" (December 1953) that the intention is to give equal freedom for expression of opinion to both sides in the Gallup Biliteral Cipher controversy. All that Baconians desire, or should desire, is the truth no matter what effect it may have on our cherished opinions and beliefs. The cipherists, I am sure, do not wish to waste trouble and valuable time, as well as space in BACONIANA, if it can be proved that the cipher stories are merely imaginary. As you say, nobody who considers he is right should "mind being challenged."

In view of the interesting information about Canonbury Tower appearing in the same "Editorial," I wonder if some member would help me as to the date when "Tower" was first used to denote the building? In Bacon's time the mansion (then considerably larger and standing in extensive grounds) was known simply as Canonbury. It stood quite alone in open country. In the 18th century it was known as Canonbury *House*, and was thus entitled in 1822 on my map of London and Environs, published by Reeves and Hoare. The house is still shown among meadows, but a small village had appeared. From about 1860 the neigh

bourhood began to be built up rapidly. The house and its park shrank to its present proportions, and what was left of the mansion became known as Canonbury *Tower* as the tower is its most prominent feature.

Mrs. Gallup in *The Biliteral Cypher of Francis Bacon*, Part III, pp. 60 and 77 makes Bacon allude to Canonbury *Tower*. This is one of the several difficulties which must be faced in her defence.

I do not understand why there should be any dispute as to the name of the man who is stated in the Coroner's Report, and the Pardon granted by the Privy Council, to have been Ingram Frezer. That the surname took various forms such as Frizer or ffrezer (as in the St. Nicholas, Deptford, Register of burials) as ffrusar, or even ffrysar (as the Coroner wrote it) is of no importance or significance. There was no uniformity as to the spelling of surnames. We do not know whether or not the Burial Register was entered up on the actual day of burials. The error of the christian name appearing as ffrancis instead of Ingram might be accounted for by a number of different circumstances, e.g., a lapse of memory on the part of whoever made the entry. Ingram Frezer was not a local resident. The wrong christian name might have been given to the vicar, or it could have been copied wrongly from a badly written memorandum. Whatever the explanation, the fact remains, as Dr. Hotson proved, "There never was an Archer who had anything to do with Marlow's death."

Yours faithfully,

27 Avenue Road, Falmouth — R. L. EAGLE

To the Editor BACONIANA
Dear Sir,

"FRANCIS BACON'S BI-LITERAL CYPHER" (E. W. Gallup)

Why is E. R. Wood always so destructive in his criticism of Mrs. Gallup's book? Is he afraid of it, or ashamed in having to explain it away to orthodox critics? Some of us who, perhaps, have gone into the matter a little more deeply than Mr. Wood seems to have done, see no cause for being afraid or ashamed. Most of the serious arguments against it were made fifty years ago, and were satisfactorily answered; and it is unlikely that Mr. Wood, with his puny efforts, as illustrated below, will succeed where the critics of those former days failed. Certain of those critics, however, took the trouble to check Mrs. Gallup's actual deciphering, as she invited them to do, and thus became convinced of its validity; and, unless Mr. Wood does as they did, he is in no position to argue against the book. Let him undertake the verification of the "validity of Mrs. Gallup's work as a whole," which he seems to think so necessary, and thereby do a lasting service to his fellow-members and the community at large.

In BACONIANA of December, 1953, Mr. Wood raised three points of objection. The first dealt with the death warrant of Mary Queen of Scots, and Secretary Davison's responsibility for it, and the following passage from the cipher was quoted:

> The life of the Secretarie was forfeit to the deede when Her Majesty became aware that so daring a crime had beene committed, but who shall say that the blow fell on the guilty head; for, truth to say, Davison was only a poor feeble instrument in their handds, and life seem'd to hang in th' ballance, therefore blame doth fall on those men, great and noble though they be, who led him to his death.

Mr. Wood's point is that Davison was not executed but died normally twenty years later, and, therefore, he could not have been led to his death. He quotes General Cartier as objecting to the explanation that Mrs. Gallup had blundered, in deciphering the last two personal pronouns as masculine instead of feminine. The quoted passage and its context deal essentially with Davison, and it is clear that it is *his* death that is meant. We are told in the cipher that his life "was forfeit"; and his committal to that dread place of execution, the Tower, was the normal sequence. On the day following the committal Queen Elizabeth informed the King of France that Davison "was now in a place where he would have to answer for it." Clearly, the execution of Davison was intended, and, whatever may have caused the issue to "hang in the balance," "those men" were just as

guilty of leading him to his death as if the execution had actually taken place; and the purpose of the quoted passage was to emphasize that point.

Mr. Wood's next point was that the cipher story says that the unfortunate Anne Boleyn was executed with an axe, whereas it was a sword that was used; but he gives no authority for the latter. Now, the cipher does not refer to the actual execution, and the two references from it are as follows:

(i) Anne Boleyn "saw not the headsman's axe when she went forth proudly to her Coronation."

(ii) Henry VIII was impatient to "catch the detonation of the field piece whose hollow tone told the moment at which the cruel axe fell."

The axe having been the dread implement normally used on such tragic occasions, the reader may decide that these two references to it were made in a purely general sense, and that Mr. Wood's objection is of no consequence. Even supposing that the sword was actually used on this occasion, it does not follow that Francis Bacon would have considered it historically necessary to mention that fact. As regards the deciphering, the continuity of the story required that a three-letter word was necessary at this point, and Mrs. Gallup had no choice but to decipher what she found to be there.

In trying to make his third point, Mr. Wood has sadly blundered, and has shown that he has not properly understood at least one of the authorities he quotes. Mrs. Gallup, as she states, extracted part of the cipher story from the quarto editions of *Sir John Old-Castle* and *Merchant of Venice*, printed by J. Roberts in 1600. Mr. Wood's point is that the cipher story shows Queen Elizabeth, Essex and Shakspere to be then alive, as indeed they were in 1600, but that, unknown to Mrs. Gallup that date was a false one and should read "1619" by which time all three persons were dead. He insinuates that Mrs. Gallup was 'caught out' for had she known of the falsification, she would have modified her deciphering accordingly! This is, of course, all moonshine, but it serves to show how unreliable a critic Mr. Wood is. It is a fact, that the two quartos in question were printed by J. Roberts in 1600; it is also a fact that they were reprinted in 1619 by William Jaggard, still bearing the date, 1600. In 1619, appeared a volume of quartos of nine plays, each having its title page. One was undated; three were dated 1600; two, 1608; and three 1619. As explained in *Shakespeare Folios and Quartos*, 1909, Prof. Pollard and others decided that the volume was made up in 1619, when the three quartos of that date were printed, and that to these were added "remainders" of the other six quartos from stocks already existing. But later, Prof. Pollard's attention was, by accident, particularly directed to this volume, and he re-examined it critically, exercising his technical knowledge of Elizabethan printing and watermarks (which Mr. Wood also prides himself on possessing). The result was that he was forced to the conclusion that the whole volume was printed in 1619, although the original dates of the earlier quartos were included; that J. Roberts could not have done the printing in 1619; and that it was done by Roberts' successor, William Jaggard.

When Mr. Wood states that he has "proved that Mrs. Gallup's alleged decipherments from the Shakespeare Folio and from *Sylva Sylvarum*, 1635, are not enciphered in these books," we are amazed at his audacity, as we recall that the preparation of *Francis Bacon's Bi-literal Cypher* involved Mrs. Gallup in years of laborious, tedious research including the close examination of individual letters on 6,000 pages of original works.

T. WRIGHT

Editor's Note—We are grateful to our correspondents for a long and interesting discussion, but would suggest that readers should now be left to ponder the problem for themselves.

To the Editor of BACONIANA

Sir,

In many discussions on the Bacon theory of the authorship of the Shakespeare plays I find that one of the most prevailing counter-arguments is based on the matter of "style."

The non-Baconian tends to argue that the styles of Shakespeare and Bacon

are dissimilar, and whilst it may be necessary to demonstrate that "style" covers a multitude of possibilities from the plays and that Shakespeare's "style" is not one particular form of putting words together, the reply just cannot be put into a nutshell.

However, whilst Baconians are aware that Francis Bacon had that facility of composition which could and did pass for the invention of other public men, (e.g. the Earl of Essex), and so gives us to understand that he would know the value and importance of "style", it would be of some advantage if we could hear the great Lord Verulam discussing style as a mode of writing whereby he distinguishes his own from that of others.

We can find such comment in the chapter headed, "Account of the Treason", (of Essex) p. xciii, vol. xvi., *Bacon's Works:* edited by Basil Montagu. Bacon is explaining how he was ordered by Elizabeth I to write the account of the treason and has this to say: ". . . but after that I had made a first draught thereof and propounded it to certain principal councillors, by her majesty's appointment, it was perused, weighed, censured, altered, and made almost a new writing, according to their lordships better consideration: wherein their lordships and myself both were as religious and curious of truth, as desirous of satisfaction: and myself indeed gave only words *and form of style* in pursuing their direction."

Again in the same volume, p. cxxxviii, Bacon after presenting James I with a new year gift in the form of a "discourse" touching the plantation of Ireland has this to say: "I know not better how to express my good wishes of a new year to your majesty, than by this little book, which in all humbleness I send you. *The style is a style of business*, rather than curious or elaborate."

There are other better known instances of Bacon's opinion on style but perhaps the above will be of help as an addition to the argument that Bacon was very much aware of this important aspect of writing.

The usual counter-argument based on "style" nearly always carries, by implication, the concept that an author's "style" is an unconscious by-product of his invention and use of words, whereas it is distinctly important to realise that this was certainly not the case with Bacon. He adapted his style to suit the subject matter.

Since he wrote letters for other public men we can infer that he would pay attention to their background and role in life, and this is precisely the skill exercised in the writing of plays. Add to this the recorded fact that he could "outcant" men of professional skill, and we may conclude that the demurrer based on "style" has its weaknesses as far as Bacon is concerned, especially when we recall the examples of poetic prose culled from his writings and published in many works on him.

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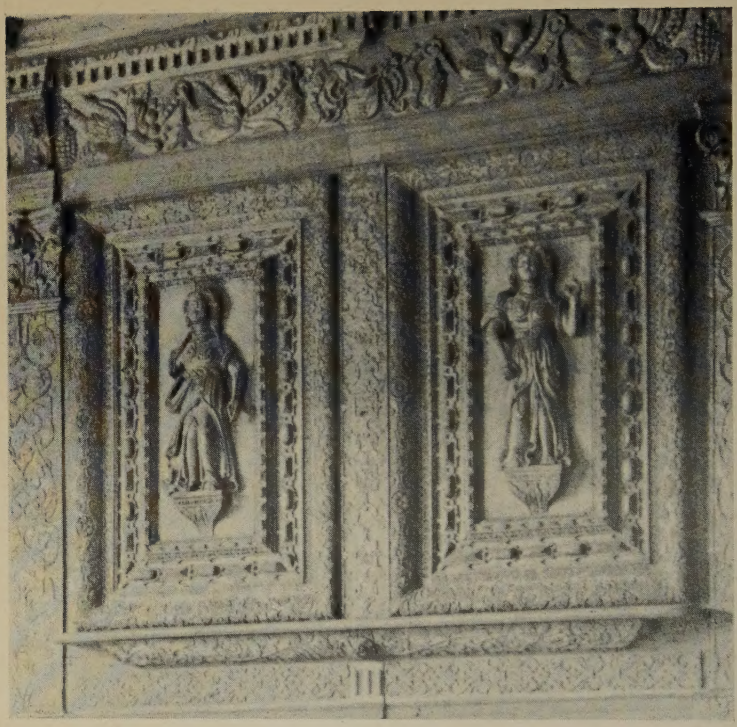

The Oak Panelling in the Compton Room at Canonbury
Freemasons will draw their own conclusions from the posture of the figures, although the right arm of the left-hand figure is missing.